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## ESSEX COUNTY HAILS OPENING CONCERT OF FIFTH YEAR

Smallens Conducts Orchestra with Estimated Audience of Twenty-five Thousand to Welcome Symphony Series

### Anderson Is Soloist

Steady Growth of Attendance from Newark and Northern New Jersey Communities Is Evidence of Enthusiasm of Music Public

By PHILIP GORDON

NEWARK, N. J., June 10.

TWENTY-FIVE thousand paid admissions is the official estimate of the attendance at the opening concert of the fifth season of the Essex County Symphony Society, at the Newark Schools Stadium. Mrs. P. O. Griffith, president, and Harry Friedgut, managing director of the Society, have presided over the destinies of these concerts from their inception.

Comparison with the first concert of the first season shows that these concerts fill a want in the communities of Northern New Jersey, for growth has been steady, not only in attendance, but in the quality of the musical fare desired by the public. The attendance this year was double that of the first concert five years ago.

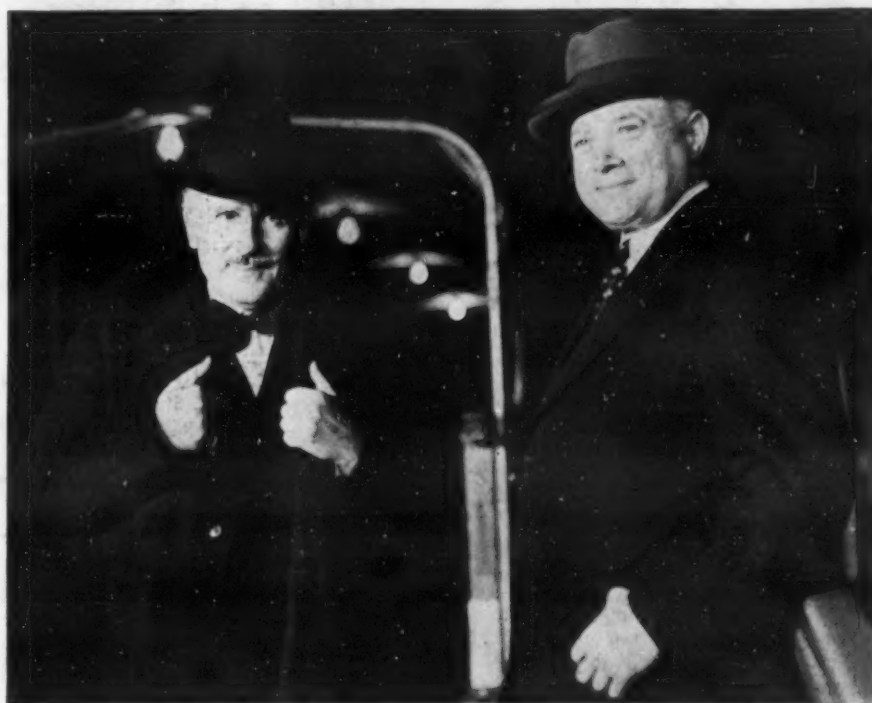
The elevation in musical standards also is noteworthy. At first only isolated movements of symphonies were played, together with such sure-fire works as 'Les Preludes'. As a feeler in the symphonic field, Schubert's 'Unfinished' was tried. But this week the orchestra played Mozart's G Minor Symphony; next week's list includes Tchaikovsky's Fifth; the third concert will be all Wagner, and Sibelius's First Symphony will be heard at the final concert. In recent years the orchestra has performed Beethoven's Ninth, and contemporary works by Prokofieff, Bloch, Weinberger and others have been given.

### Local Musicians Employed

Another significant feature is the great increase in the number of local musicians employed in the orchestra. At one time there seemed to be more outsiders than Newark men in the ensemble. This season the orchestra of one hundred includes only fifteen first-chair and other important players who are not on the local roster. Alexander Smallens, beginning his third season as musical director of these concerts, voiced great enthusiasm for the men under him. The disadvantages to which every impermanent orchestra is subjected, said Mr. Smallens, are more than offset by the complete cooperation which these musicians bring to their

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## A Bon Voyage to South America



Arturo Toscanini, Conductor of the NBC Symphony (Left). Bids Farewell to David Sarnoff, Chairman of the Board of the National Broadcasting Company, as the Maestro and His Orchestra Sail on the Brazil for Their 'Good-Neighbour' Tour of South America

Arturo Toscanini left New York with the 102-piece NBC Symphony on June 1 at 7 o'clock in the morning on the Brazil bound for Rio de Janeiro, where the orchestra was to begin its "good will" tour of South America on June 12. The liner, which was to have sailed at midnight, was delayed by fog.

This is Mr. Toscanini's first visit to South America in fifty-four years, the conductor having made his debut at nineteen in Rio de Janeiro. Sixteen ap-

pearances are scheduled in all: in Brazil in Rio on June 12 and 13 and July 9 and 10; in Sao Paulo on June 14 and July 8; in Buenos Aires, Argentina, on June 18, 20, 22, 24, 27, 29, and 30, and on July 2, and in Montevideo, Uruguay, on July 3 and 4. The orchestra will leave South America on July 10, arriving in New York about July 27. Some of the programs will be broadcast to the United States over the NBC network. Dates for these will be announced.

## PASADENA SALUTES ITS FIFTH FESTIVAL

Lert Conducts Handel's 'Belshazzar' with Local Chorus and Guest Soloists

By HAL D. CRAIN

PASADENA, June 10.—Pasadena's fifth annual music festival, which is fast becoming a unique institution on the West Coast, again reached its culmination in a Handel oratorio, the third in as many seasons.

Two years ago 'Saul' received what was said to be its first complete presentation in America. Last year, 'Jephtha' was chosen, and this season, Dr. Richard Lert, musical director of the festival, and a recognized authority on the music of Handel, chose 'Belshazzar' for what it stated as its first complete hearing in this country. It was the highlight of the series of nine programs that brought visitors from far and near to

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## GRANT PARK SERIES BEGINS IN CHICAGO

Van Vactor Conducts Symphony Men—High School Players Also Are Heard

By CHARLES QUINT

CHICAGO, June 10.—Thousands of Chicagoans were on hand on June 1 for the opening concert of the Grant Park outdoor series. Half of the program was played by seventy-five members of the Chicago Symphony, conducted by David Van Vactor, and the other half by the Marshall High School Orchestra, led by Merle J. Isaac.

The Chicago Park district, in co-operation with the Chicago Federation of Musicians and the board of education, began this year's series almost a month earlier than usual. The Grant Park series will contain 101 concerts. The Chicago Symphony will again be heard on June 19. The Park concerts attract audiences nightly from 5,000 to 250,000.

## FLORENCE LAUNCHES ITS MAY FESTIVAL WITH OPERA

Rossini's 'Semiramide' Opens Series of Performances with King and State Officials at Inaugural Events

### City Is At Its Best

Nature and Art Form Oasis of Peace and Security in Marked Atmosphere of Storm and Unrest—Emphasis Is Upon Works Seldom Produced

By GUIDO M. GATTI

FLORENCE, May 10.

IN the atmosphere of storm and uneasiness in which the people of Europe are living, in this conflict of contrary interests and passions, and amid the reverberations of menacing words and announcements steadily pointing to impending trials—spring-time Florence becomes more than ever an oasis of peace and serenity, a landing-place sought with all the strength of the spirit, a refuge and a balm to the afflicted.

With its admirable works of art, the natural fascination of its surroundings, the vast jubilation of its infinite gamut of greens—from the argentine green of the olives to the deep green of the cypresses—Florence draws one afresh as the spot ideally suited to become a meeting-place of artists and lovers of beautiful things. Nowhere could the series of productions grouped under the established name "Maggio Musicale Fiorentino" find a better setting. The visitor descending from the station and beholding the imposing architecture of the Santa Maria Novella rising before him at once grasps the Florentine atmosphere so suited to listening to the music offered for his pleasure by the "Maggio." Unconsciously, he begins to forget his personal anxieties and gradually finds himself in full rapport with the works of art awaiting him on all sides.

### Large Public Invited

This is certainly one reason why even at a time so meagerly favorable to activities of the spirit and serene artistic meditations, the Florentine "Maggio" invites a large public to Florence. So much is this the case that all performances occur before enthusiastic audiences of capacity size. At the present writing we have covered about a third of the scheduled run and the warmth and interest of the public has continued unabated even though an occasional production was greeted with less warmth than might have been expected.

This was the case—we can say at once—with the 'Semiramide', which inaugurated the "Maggio" on April 20 in the presence of His Majesty King Victor Emanuel and the highest function-

(Continued on page 5)

## HONOR STOKOWSKI AT NYA LUNCHEON

**Notables Pay Tribute to Conductor of Youth Orchestra, Who Summarizes His Plans**

A luncheon in honor of Leopold Stokowski, "in appreciation of his initiative and vision in organizing the American Youth Symphony Orchestra and providing professional engagements for talented young American musicians" was held at the Tavern-on-the-Green in Central Park on May 31. The speakers were Helen M. Harris, administrator of the New York City Advisory Committee of the N. Y. A.; Dr. Ernest Hutcheson, president of the Juilliard School of Music; Mayor LaGuardia and Mr. Stokowski. The Rev. Edward Roberts Moore, chairman of the New York City Advisory Committee of the N. Y. A. presided.

The event, a farewell gesture sponsored by the N. Y. A., gave the opportunity to the Mayor to praise the conductor as the originator of an idea that might well be applied to other professions.

Mr. Stokowski declared, of the young musicians whom he will lead shortly on a tour of the South American republics, and in summarizing the procedure of assembling the 109 boys and girls who form the group, that among the 10,000 already auditioned "incredible numbers" of musicians of better than average skill have been found.

Mrs. George Backer was chairman of the luncheon committee, and among those at the head table were Mrs. Sidney C. Borg, Borough President Stanley M. Isaacs, James Marshall and Edwin McArthur.

### Further Auditions Completed

Mr. Stokowski completed a two-day audition session on June 1 at the National Youth Administration's Radio Workshop.

After he has held his final hearings in Philadelphia and New York, he will have tested the playing of more than 550 instrumentalists between the ages of sixteen and twenty-five, chosen from an original field of 14,000 applicants.

Artists selected will be notified by telegraph; contracts and railroad tickets will follow toward the end of the month. Early in July, the orchestra will assemble for rehearsals in Washington,

## Stokowski Holds Auditions for Youth



International News Photos

where it will give its first concert.

The sailing date has not yet been settled, although it will probably be before the middle of July. One matter determining the choice of a ship, which also has not yet been made, is sufficient room for rehearsals and concerts, which Mr. Stokowski is planning to broadcast to the South American mainland as the steamer follows that continent's eastern coast. After its return to the United States, the orchestra is to continue as an organization, making extensive tours twice a year, in the spring and fall, in the United States and neighboring countries.

To make the orchestra as nationally representative as possible Mr. Stokowski hopes to include in its ranks at least one musician from each state, so far as artistic considerations permit.

During the tour, which Mr. Stokow-

At Left, Dr. Leopold Stokowski, Conductor, Gives an Audition to Marilyn Crittendon of Springfield, Mass., at the Hotel Vendome in Boston for a Place in the 109-Piece All-American Youth Orchestra Which Will Tour North and South America under His Baton. Below, Discussing His New Duties as Director of the Classical Music Division of the National Youth Administration's Radio Workshop in New York, Edwin McArthur, Conductor, (Left) Is Shown with Helen M. Harris, NYA Administrator for New York, and Stanley L. Stevens, Director of the Radio Workshop



ski regards as a mission of international friendship, he expects to present music by composers of the United States and Latin American lands, as well as works of the standard repertoire.

elected to the board of governors: Samuel L. M. Barlow, Marion Bauer, Marc Blitzstein, Elliott Carter, Otto Luening, Colin McPhee, Douglas Moore, Wallingford Riegger and William Schuman.

The advisory council includes Charles Wakefield Cadman, Walter Damrosch, Rudolph Ganz, Howard Hanson, Carlos Salzedo, Arnold Schoenberg, Arthur Shepherd, David Stanley Smith, Leo Sowerby, Edgar Stillman-Kelley, Albert Stoessel, Randall Thompson and Edgar Varèse.

### Ghione to Conduct at Teatro Colon; Engaged as Musical Director

Franco Ghione, conductor of the Detroit Symphony, recently completed a Spring season at Milan's La Scala, where he directed 'The Girl of the Golden West' and Leoncavallo's 'Zaza'. He sailed for South America where he has been engaged as musical director and conductor of the Teatro Colon opera in Buenos Aires. He will remain in the Argentine through the Italian-French season ending on Aug. 11.

## NATIONAL SYMPHONY CONCERTS ASSURED

**President of Orchestra Association Promises Winter and Summer Series**

WASHINGTON, D. C., June 10.—Another season of concerts by the National Symphony, threatened with extinction by a six-months' dispute between the management and the Musicians' Protective Union, has been assured.

A financial campaign to raise a sustaining fund of \$107,600 for the 1940-41 season, was declared a success by L. Corrin Strong, president of the National Symphony Orchestra Association, on the final day of the drive, May 22.

Victory in the campaign insures a twenty-week season next Winter and an eight-week season at the Potomac Water Gate this Summer, since an anonymous donor had volunteered to underwrite the Summer concerts if a sufficient amount to maintain the Winter season was raised.

### Final Report-Luncheon Held

Actually, at the final report luncheon Strong was able to announce that \$102,564.31 had been turned in by campaign workers. However, the association president said he was informed by committee chairmen, some of whom had not yet reached their quotas, that they could obtain the amounts they had set out to get within a few days.

"I personally can see where approximately \$5,000 will be obtained," Mr. Strong said, "and I feel certain that the remaining amount will be in hand before June 15, the date on which we must sign the agreement with the Musicians' Union for next season. Consequently I feel justified in saying with complete assurance that there will be concerts both at the Water Gate this Summer and in Constitution Hall next Winter."

While informal agreement between the orchestra association and the musicians union was reached a month ago, an actual contract was held up pending the conclusion of a successful financial campaign. Orchestra backers entered the drive with considerable misgiving because of the lateness of the season. The association usually conducts its drives in February or March.

With the needed sustaining fund raised, however, the orchestra's officials are not waiting the formalities of contract signing. C. C. Cappel, manager of the National Symphony, is already at work booking out-of-town concerts for next Winter, and arranging the Water Gate events for this summer.

Negotiations have now been completed with the National Capital Park Service for permission to use the Water Gate site, which is public property. It has been tentatively planned to open the Summer season on July 8. In addition to the series of Sunset Symphonies, at least three operas are being arranged for presentation.

JAY WALZ

### Carleton Sprague Smith to Tour South America

Under the auspices of the Committee on Inter-American Relations, Carleton Sprague Smith, head of the music division of the New York Public Library, is making a four-months good-will tour of South America. Dr. Smith will travel by plane to fourteen South American cities, surveying musical conditions and attempting to arrange for exchange students in music between the United States and the various South American countries. He will also lecture on American music.

## ORCHESTRA DRIVE ENDS IN CLEVELAND

**Maintenance Fund to Provide for Popular Concerts and Regular Budget**

CLEVELAND, June 10.—The annual maintenance fund drive of the Musical Arts Association, the organization which supports the Cleveland Orchestra, ended on May 7. Charles B. Merrill, campaign chairman, presided at the final report meeting and congratulated the team captains and workers for securing 3,553 subscribers who pledged a total of \$87,000. This amount included a check for \$1,000 from the Northern Ohio Opera Company, and a check for \$2,500 from the Cleveland Press, co-sponsors with the National Committee for Music Appreciation of the sale of special orchestral recordings.

The amount raised will provide for a series of twelve popular concerts to be given in Public Hall beginning on June 19, and provide a substantial sum to apply to the operating budget of the 1940-41 season. As contributions are still be-

ing received the total will in all probability exceed \$90,000.

The women's committee of the orchestra is sponsoring an exhibition and sale of original water colors and drawings from Walt Disney's Pinocchio at the Coulter Galleries. A percentage of the sales will be added to the campaign fund.

The Cleveland Philharmonic donated half of the proceeds of a concert given on May 12 to the fund. F. Karl Grossman conducted. Irving Klein, 'cellist, was soloist in the Boccherini Concerto. Works by Beethoven, Dvorak, and Berlioz were heard. WILMA HUNING

### Composers' Alliance Elects Officers

The first general election of officers of the American Composers' Alliance was held recently. Previously the organization had been governed by a temporary executive committee. The new officers are: Aaron Copland, president; Goddard Lieberson, vice-president; Harrison Kerr, secretary, and Henry Gershtel, treasurer. The following were

# FLORENCE HOLDS ANNUAL SPRING MUSIC FESTIVAL

(Continued from page 3)

aries of the state. The decision to produce this "opera seria" of Rossini, absent for almost sixty years from the Italian operatic scene, did honor to the organizers of the "Maggio"—particularly to director Mario Labroca. These men strive to present works which other theatres and organizations either are not in the position to produce or do not know how to.

Thus their purpose has been two-fold, to acquaint the public not only with the most recent expressions of musical art in all lands—even, one might say, chiefly with such works where judgment has been reserved and divided—but also with works of the near or remote past which they regard as unjustly forgotten as a result of a combination of circumstances sometimes of a purely practical order.

And so, because it is always said that the strongest reason—if not the only one—why 'Semiramide' is not performed any longer is that voices are lacking capable of assuming some of its highly difficult roles, the directors of the "Maggio" bent every effort toward solving this problem and set about gathering a cast of the first order that could present the work in the best possible light. In 'Semiramide' the singer's hazards are perilous and frequent. It is so for all the parts, from the basso to the baritone and tenor; but above all for the two female roles, soprano and contralto, respectively the protagonist Semiramide and her young son (and fiancé—through a complication—at the same time) Ninia-Arsace.

## Early Casts Described

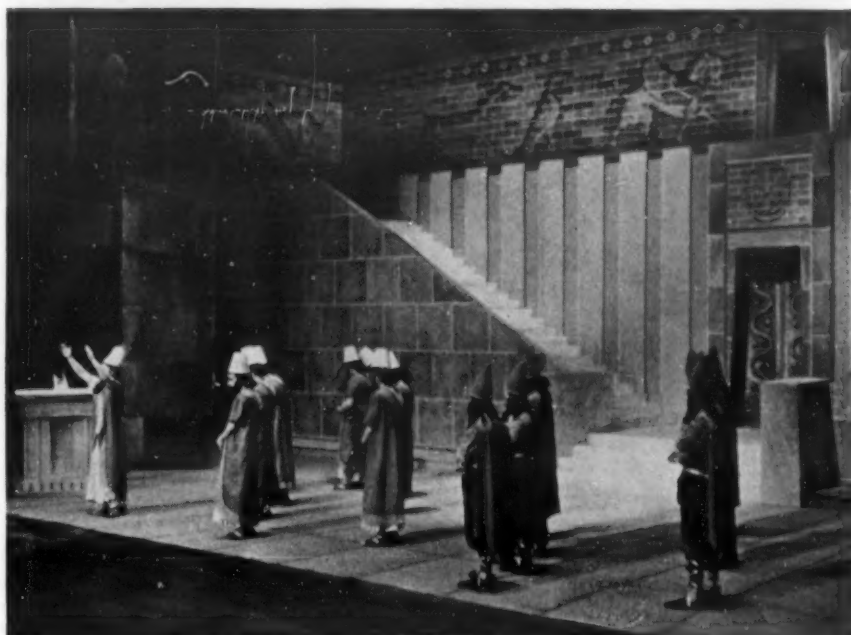
When the opera was first produced on Feb. 3, 1823, at the Fenice in Venice, the two interpreters were Rossini's wife, Isabella Colbran and the contralto Mariani, two lyric stars of the period. Subsequently the most celebrated singers became associated with these roles, from Lalande to Giuditta Pasta, from Malibran to Sontag, from Alboni to Pasaroni. In 1858, at the Teatro San Benedetto of Venice, the sisters Carlotta and Barbara Marchisio enjoyed a huge success and promptly became the ideal couple for the Semiramide-Arsace roles. There are still among us some who remember those interpretations and regard them as unapproachable. We ourselves were not there to hear them, but we trust we are not offending the mem-

ory of those two great artists if we say that Gabriella Gatti and Ebe Stignani—respectively Semiramide and Arsace in the recent Florentine performances—stylistically and vocally executed their parts in irreproachable fashion, and in such a way, to our thinking, as to render full honor to the Rossinian score. Thus, if in spite of their valid contribution and the no less admirable work of the basso Tancredi Pasero (Assur), the work has not struck us as live and vital, the cause must be sought elsewhere, in other words in the dramatic and musical values of the opera itself.

As is known, 'Semiramide' was the last opera Rossini wrote for the Italian theatres. With it ends a long and glorious period of Rossinian activity which reaches its highest peaks in 'L'Italiana in Algeri', 'Il Barbiere di Siviglia', and 'Cenerentola' on one side and 'Moisé' on the other. Then starts the second period, illuminated by a single star—but of what magnitude!—the 'William Tell'. The new expressive values which had already begun to emerge on the operatic European horizon are fully affirmed in this last opera. Here dramatic and musical exigencies combine in perfect harmony. In 'Semiramide' the new demands are scarcely in embryonic form, and the musical ideas do not have that absolute ascendancy achieved by the inventive and imaginative values of the preceding works.

## 'Semiramide' Reveals Change in Rossini

'Semiramide' stems from a period of change and crisis. During the six years that elapsed from the writing of 'Semiramide' to the effulgent appearance of 'William Tell' the new dramatic-musical esthetic took precise and definitive form. Hence, the musical style of 'Semiramide' is more eloquent than emotional. Rossini sought to cast it in an epic mold, inspired by a tragic subject of ample scope, but he sacrificed in precision and penetration what he gained in surface values. The opera abounds in arias, duets, and concerted pieces revealing a new richness of form and unusual smoothness of finish, whether in the melodic and harmonic substance or in the orchestral fabric. But the sequence of all these "numbers" fails to form a solid dramatic rhythm. Their order of appearance could even be altered without damaging the opera. These "arias" are all on the same plane, the same level: all dignified and respectable, almost to the point of making



A Scene from Rossini's 'Semiramide', Decor by C. E. Oppo

one wish that one of them was on a much lower level so that the preceding and succeeding ones could be more fully appreciated.

At the Florentine performance the opera lasted almost five hours, and the public was tired out at the end, and we might add also a little discouraged. Perhaps a more substantial cut would have done no harm. Perhaps the third act (which corresponds to the first part of the original second act, since the Florentine 'Semiramide' was divided into four acts and eight scenes) could have been omitted altogether without any injury, or else a few arias—of pure bravura—could have been left out. Yet even with such cuts and omissions we doubt whether the work would have taken on a dramatic vitality which it lacks. There are, naturally, many memorable pages. We enjoyed them and applauded them. Everybody knows which ones I mean. There isn't a book on Rossini that does not point them out: the finale of the original first act, with Semiramide's aria, 'Qual mesto gemito'; the chorus of the Magi; the

appearance of the ghost of Nino; the tomb scene of the second act, from Assur's monologue of hallucination (which reminds us of 'Boris Godunoff') to the matricide, with which the opera ought to end, omitting the festive and rather incongruous finale; the celebrated cavatina of Semiramide 'Bel raggio lusinghier'—the delight and despair of our grandparents; the duet of Semiramide and Arsace wherein the son urges his mother to flee. And then—one should really put it first—the wondrous overture, which will abide in the history of music as one of the most splendid manifestations of imaginative musical genius.

We have already said something about the vocal performance at the Comunale of Florence. Tullio Serafin likewise deserves the highest praise for his direction. He showed the profoundest knowledge of the score as well as the great love he bears for the less known operatic legacy of the nineteenth century.

Little space remains to review the excellent revival of 'The Magic Flute' at  
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One of the Settings for Mozart's 'The Magic Flute' Designed by Aldo Calvo



A Sketch for Puccini's 'Turandot' by Umberto Brunelleschi

## CHICAGO OPERA ANNOUNCES REVIVALS

### Gala Performance of 'Aida' Will Open Thirtieth Anniversary Season—Montemezzi to Conduct His 'L'Amore'—Eminent Artists to Appear

CHICAGO, June 10.—Some of the artists definitely engaged for the 1940 Chicago Opera season have been announced by Henry Weber, artistic director, together with a partial list of operas to be heard.

Giovanni Martinelli will sing the role of Radames in Verdi's 'Aida' in the opening performance on Nov. 2, a gala performance celebrating the thirtieth anniversary of resident opera in Chicago. Mr. Martinelli will sing many other roles during the season.

Marjorie Lawrence, Australian soprano, will be heard in the title role of Bizet's 'Carmen' for the first time in Chicago. John Charles Thomas, American baritone, will sing the name part in a performance in English of Verdi's 'Falstaff', a revival postponed from last season. Dusolina Giannini, as Mrs. Ford, will also appear in this opera. She will also sing Maliella for the first time anywhere in a revival of Wolf-Ferrari's 'The Jewels of the Madonna'.

#### Grace Moore to Sing Fiora

Karin Branzell, mezzo-soprano, first heard with the opera company last season, will sing Amneris and Azucena. Grace Moore will sing the role of Fiora in Montemezzi's 'L'Amore dei Tre Re', with Charles Kullman as Avito, and the composer, Italo Montemezzi conducting.

Lawrence Tibbett rejoins the company after a season's absence, as will Roberto Moranzoni, conductor. Tito Schipa, Risé Stevens, Rose Bampton and Virginia Haskins are others whom the company has engaged, as well as a new conductor, Paul Breisach, formerly of Berlin and Mainz. As only one German opera is as yet listed and as Kirsten Flagstad's name has not been announced, it is evident that plans for the German repertoire are not yet completed. Other conductors and assistant conductors are Carl Alwin, Leo Kopp and Kurt Adler.

Revivals scheduled, in addition to those already mentioned, will include Mozart's 'Don Giovanni', Strauss's 'Der Rosenkavalier' and possibly 'Sa-



Grace Moore, Soprano, Discusses the Projected Performance of 'L'Amore Dei Tre Re' with Henry Weber, Artistic Director of the Chicago Opera. Miss Moore Is to Sing Fiora and the Composer, Italo Montemezzi, Will Conduct

lome'. The regular repertoire will include, besides 'Aida', already mentioned, 'Otello', 'Trovatore', 'Rigoletto', 'Traviata', 'Cavalleria Rusticana', and 'I Pagliacci'. Operas to be sung in English, besides 'Falstaff', are Humperdinck's 'Hansel and Gretel' and 'Flotow's 'Martha'.

#### Cardelli Receives Appointment

Walter R. Kirk, president of the Chicago Opera, announces that Giovanni Cardelli has been appointed assistant to the president and public relations chairman pro tem of the organization. Last year Mr. Cardelli, as director of education, delivered seventy lectures, radio programs and commentaries on musical subjects for the opera company. This service, however, has been temporarily discontinued.

The board of education opera series has been shifted from Thursday to Friday evening for the double purpose of avoiding a conflict with the Chicago Symphony's Thursday evening concerts and of finding a more suitable evening for juvenile attendance. A Tuesday subscription will be given in place of the former Friday series.

#### R. E. Jones to Serve on Board

Robert Edmond Jones, American scenic designer, accepted an invitation on May 4, to serve on the advisory board. Mr. Jones began his career as

a portrait painter, then studied the violin, attended Harvard and then went to Europe where he studied stagecraft.

More than 100 applications have been received for the Chicago Opera Company auditions to be held in June. Mrs. William Cowen, in charge of the auditions, stated artists who participated in last season's auditions may enter again this year. Those who were fortunate enough to have had final hearings are not required to enter the preliminaries. All others, however, will be considered as new applicants, subject to the regulations set by the committee.

The auditions will be held on the stage of the Civic Opera House and each applicant will be required to sing an aria of his own choosing. The Auditions Committee, under Henry Weber, artistic director, consists of the following: Mr. Weber, chairman; Mrs. William Cowen, vice-chairman; Eugene Stinson, Cecil Smith, Mrs. Royden J. Keith (Marie Morrissey), Edith Mason, Marjorie Maxwell, Robert Pollack, Roy Shields, Mrs. James Ames, Mrs. Clifford Caldwell, George Czaplicki, John Charles Gilbert and Sonia Sharnova.

CHARLES QUINT

## WORCESTER ISSUES FESTIVAL PROGRAMS

### Two Operas to Open and Close Eighty-First Event with Stoessel Conducting

WORCESTER, June 10.—The Worcester Music Festival's eighty-first annual program will be given from Sept. 30 to Oct. 5 under Albert Stoessel, and will open and close with opera. Offenbach's 'The Tales of Hoffmann' will have a cast headed by Charles Kullman and including three Worcester singers. Alfredo Valenti will stage the production. Gluck's 'Orpheus' will offer a chorus of 200 and ballet of fifty, both drawn from the ranks of the festival chorus. The cast will include Anna Kaskas, Annamary Dickey and Harriet Henders, all of the Metropolitan.

#### All-Beethoven List Planned

Tuesday's all-Beethoven concert will bring Katherine Bacon as soloist in the Concerto in G; the 'Coriolanus' overture; and the Ninth Symphony.

On Thursday, Apolyna Stoskus, formerly a Worcester chorus member, and now a soprano in the Berlin State Opera, will be heard. This concert will also contain the first performance of 'The Song of Jael' by Mabel Daniels.

Richard Crooks will be heard on "Artists Night", and the chorus and orchestra will appear. The Children's Concert will be given on Saturday morning. Other soloists to be heard are: Margaret Harshaw, Grace Panvini, Jean Bryan, Catherine Aspinall, Hardesty Johnson, George Britton, John McCrae, Maxwell Lick, Jr., Hugh Thompson, David Otto, William Gephart, Raymond Galipeau, Warris K. Bredbury, and Charles Puzo.

JOHN F. KYES

### TWO SOLOISTS APPEAR WITH ILLINOIS SYMPHONY

#### Moll Plays Karłowicz Violin Concerto Under Goldberg—White Offers Saint-Saëns Piano Work

CHICAGO, June 10.—David Moll, violinist of the Chicago Symphony, appeared as soloist with the Illinois Symphony on May 27, at the Studebaker Theatre, Albert Goldberg conducting.

Mr. Moll played Mieczslav Karlo-



MARJORIE LAWRENCE AS CARMEN The Soprano of the Metropolitan Opera, Who Will Sing the Title Role in Bizet's Work with the Chicago Opera Next Fall, Sang the Part for the First Time in America with the St. Louis Grand Opera Association in April

wicz's Concerto in A capably. Mr. Goldberg conducted the Sibelius Symphony No. 3 in C, Berlioz's 'Benvenuto Cellini' Overture and Elgar's 'Cockaigne'.

Evelyn White, pianist, played Saint-Saëns's Concerto No. 4 in C Minor, with Walter H. Steindel as guest conductor of the Illinois Symphony on May 20. Mr. Steindel led Beethoven's 'Pastoral' Symphony, Brahms's 'Tragic' Overture, and the Overture to Wagner's 'Tannhäuser'.

C. Q.

## RHODE ISLAND MUSIC CLUBS HOLD MEETING

### Twenty-Ninth Annual Convention Held at Kingston—Mrs. Miller Re-elected

PROVIDENCE, June 10.—Mrs. Ada Holding Miller of this city was re-elected president of the State Federation of Music Clubs at its twenty-ninth annual convention, held on the campus of R. I. State College at Kingston on May 17 and 18. Other officers are Mabel Woolsey, first vice-president; Irene Mulick, second vice-president; Mrs. Ruth V. Wilks, recording secretary; Mrs. Thomas A. Clarke, corresponding secretary; Ray A. Gardiner, treasurer, and Gertrude Mahan, historian.

The State College Choir, Lee C. McCauley, director, and the R. I. WPA Symphony, Edouard Caffier, conductor, combined to give the second part of Sullivan's 'The Golden Legend' in Edwards Hall on May 17. Dr. Thompson Stone of Boston directed and Mr. McCauley presided at the organ. Soloists were Ruth Jerrett, soprano; Julia Gould, contralto; George Tinker, tenor, and Bruce Fisher, baritone. Elsie L. Hankins, contralto, was soloist with the orchestra during the first half of the program, singing the aria 'Adieux forêts' from Tchaikovsky's 'Jeanne d'Arc'.

Among the distinguished guests at the sessions was Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs.

ARLAN R. COOLIDGE

#### Chicago Club Sponsors Contest

CHICAGO, June 10.—The Polish Arts Club of Chicago is sponsoring a contest in which the award is a debut recital. Anthony Milewicz, chairman, 2030 LeMoyné avenue, will receive requests for information.

C. Q.

## ROCHESTER TO HAVE SUMMER CONCERTS

### Iturbi and Harrison to Lead Orchestra in New Series "Under the Stars"

ROCHESTER, N. Y., June 2.—At last Rochester is to have Summer concerts "under the stars." Some fifty members of the Rochester Civic and Philharmonic orchestras will provide the programs, tentatively scheduled three times each week beginning Sunday afternoon, June 23, and continuing throughout the two following months.

José Iturbi, conductor of the Rochester Philharmonic, will conduct a few of these concerts, and will appear as piano soloist, also. Guy Fraser Harrison, conductor of the Rochester Civic Orchestra, who is now in Minneapolis directing a Summer season of outdoor concerts, will also conduct some of the local series. These will be given on the grounds of Manitou Beach Hotel, a few miles west of the city on the lake front.

An orchestra shell will be erected for the musicians, and in front of the shell there will be tables for the concertgoers. Accommodations are to be provided for more than 5,000 persons by the proprietors of the Manitou Beach Hotel, and there is unlimited parking space.

Programs for the series will be based on the type of works played in the annual Boston Symphony "Pops." The committee acting for the orchestral players who are undertaking the venture are the following members of the Civic and Philharmonic: George Matz, Willem Versteeg, Harold Palmer, William Street, Stanley Street, Byron Morgan and Harold Paley. The committee announced that the plans are for three concerts a week—Wednesday and Friday evenings at 8.30 and Sunday afternoons at 4 p. m., and that seats at all concerts would be fifty cents each, entitling the holder to a place at one of the garden tables. A nearby pavilion is available in case of rain.

MARY ERTZ WILL

# THE TRAPPS—A Traveling Musical Family

Baron and Baroness and Seven Grown Children Present a Unique Family Portrait—"Division of Labor" Is the Rule Both for Musical and Household Matters—Tours Made by Special Bus with Fifty Pieces of Baggage

By QUAINANCE EATON

WHEN the Trapp Family Choir goes touring, they tour in their own unique way, in a private bus plainly labeled. Many a roadside gas station keeper has been mildly astonished at the crowd of a dozen or so persons of assorted sizes who tumble out of the bus for the inevitable noon-day picnic. With their Tyrolean costumes of bright colors, which they wear "for ordinary" as well as in their concerts, they are a sight to make eyes pop out in wonder—a sight which will be more and more frequent as this extraordinary family increases its tours year by year.

The Trapps on the concert stage are a manifestation of sight and sound equally novel, which has caught the fancy of their audiences, whether singing their chorals and madrigals or playing their ancient recorders and gambas.

## The Trapps at Home

And the Trapps at home present a picture as far from the American domestic scene as could be imagined, although they have adapted themselves to many American customs and are as pleased as Punch to be living and working in this country.

A group of fourteen in a household might easily prove unwieldy. But not the aristocratic Trapps: Baron Georg von Trapp, his Baroness, Dr. Franz Wasner, their musical and spiritual mentor, the seven older children, the two younger girls, the baby, Johannes, and Marta and the companion maid. They evidently learned a community spirit even in the days when they lived on their country estate near Salzburg, before they began to make their music a profession.

Today, in a large house in Merion, near Philadelphia, they have refined this ability to a point, and although temperaments and high spirits produce what to an outside observer is a somewhat er-



Above: the Family indulges in a Little Outdoor Carolling at Their Home in Merion, Pa., Led by Dr. Franz Wasner



Photos by Edith Behrens

The Gamba Quintet with Maria, Johanna, Werner, Agatha and Martina

atic clockwork, clockwork it nevertheless is. Each has his or her special duties, regularly and faithfully performed. It would never do for Maria to neglect her mending basket, her knitting and weaving; for Agatha to take over Hedwig's laundry in place of her own position as the family seamstress. Johanna presides over the culinary department for the most part and Martina the kitchen work and the table setting.

The two grown-up boys take the

heavier chores: Rupert, who has a medical degree, is the business manager, and if you don't think that is a heavy chore for such a family, you are in error. Werner, who composes some of the family's music, has for contrast the duller tasks of shoe-shining, silver cleaning and tending the furnace. Papa, who commanded a submarine in the Austrian navy, is the administrative head of the group, and contents himself with pride in his family's musical accomplishments, for he is not a musician. Dr. Wasner is the musical core and the spiritual adviser of a deeply religious family.

And Mamma Trapp! Her sweet and serene nature is the focal point for the entire household. "She holds all the reins", each one of them assures you earnestly and affectionately.

One might think that the picturesque costumes, which they will not relin-

The buckled black leather pumps and the flat felt sailors with the peaked crowns may not be obtainable in the American shops, but the Trapps will solve the problem somehow.

The versatile young Trapps are not content to stop with their musical and homemaking activities, for many of them have special gifts. Agatha is a wood-carver and shows a nice talent for drawing. Johanna has modeled dozens of quaint plaster madonnas, charmingly and cheerfully colored, which are already finding a market. She is also clever at the ancient art of illumination and initialing, and has adorned many manuscripts. Martina is a painter and caricaturist. Werner, in addition to his composition, teaches flute, voice and gamba.

## Publishers as Well

All of the grown children are poets. Their peculiar pride is a newspaper which they "publish" periodically, an affair of huge thin paper sheets, illustrated with colored cartoons and drawings and illuminations, written and printed by hand. The jokes—and they are many—are family matters for the most part, but political and world affairs are lampooned with decisiveness and wit. The latest of these tomes is a special edition in honor of the Baron's recent sixtieth birthday, and it is gorgeous, indeed, with its brightly colored cover representing the imperial Austrian coat of arms. Everyone contributed except the baby.

(Continued on page 31)



All of the Young Trapps inspect Their Latest Handiwork—a Special Edition of Their Family Newspaper, in Honor of Their Father's Sixtieth Birthday



Photos by Edith Behrens

# MANUEL DE FALLA: MUSICAL ENVOY TO THE NEW WORLD

**Spanish Composer Visits South America for First Time—Conducts in Buenos Aires—At Work on Epic Cantata 'Atlántida', Based on Legend of Lost Continent of Atlantis—Premiere May Be Given in New York**

By GILBERT CHASE

AT sixty-three Manuel de Falla has at last crossed the Atlantic Ocean for the first time. He was born and raised in the sea-girt Andalusian city of Cádiz, once a thriving port of commerce between Spain and the New World. But unlike his countryman, Albéniz, who ran away to America at the age of twelve, Falla left no urge to follow the route of the conquistadores. He has spent ten years composing a great choral-symphonic epic, 'La Atlántida', dealing with the discoveries of Columbus; but he was reluctant to spend ten days on a voyage that would enable him to discover America for himself.

Falla's fellow-composer, Enrique Granados, also shrank from undertaking a long ocean trip. He was finally lured by the prospect of seeing his opera, 'Goyescas', produced at the Metropolitan Opera House in 1916. But even the performance of his own opera, 'La Vida Breve', at the same house ten years later, did not tempt Falla to set sail for these shores.

It is a rather sombre coincidence that both Granados and Falla, after long hesitation, should have finally resolved upon their respective voyages at a time when great wars were being waged on land and sea. Granados lost his life during the first World War, when his ship was torpedoed in the English Channel on the return journey. Yet Falla, nothing daunted by that ominous precedent, chose to make his maiden crossing in this new period of danger.

## An Ambassador of Good Will

The timing of Falla's trip, however, seems more natural when we reflect that, while other European nations are now at war, Spain has just emerged from her civil war into a period of peace in which every effort is being made to resume and intensify the interrupted flow of cultural and creative activity. Manuel de Falla has gone to South America as an ambassador of good-will in the realm of music.

One of the principal manifestations in which Falla participated after his arrival in South America was a symphonic concert at the Teatro Colón in Buenos Aires, under the auspices of the Institución Cultural Española. The Spanish composer, who has hitherto appeared as composer mainly in concerts of his own works, on this occasion conducted, in addition to his 'Amor Brujo', two pieces from the 'Iberia' suite by Albéniz—'Triana' and 'El Albaicín' (orchestrated by Arbós)—and the same composer's 'Catalonia'. He received an enthusiastic ovation.

Unlike Richard Strauss or Rachmaninoff, Falla has never attempted to combine the careers of composer and conductor. Yet he has from time to time appeared as conductor of 'Falla Festivals' in Europe, and such occasions have not been merely a pretext for viewing and acclaiming "the man behind the music". Because of his slight physique and his ascetic features, Falla



is an appealing rather than an imposing figure. But he knows exactly what he wants from the orchestra, and to hear him interpret his own music is always a memorable experience.

Falla's belated "discovery of America" should prompt us to do some exploring of our own among the lesser-known aspects of his art. Some of Falla's compositions are among the most frequently performed works in modern music—the dances from 'La Vida Breve', 'The Three-Cornered Hat', and 'El Amor Brujo' are fixtures in the repertory. Few piano recitals are complete without the 'Ritual Fire Dance', at least as an encore; and the 'Nights in the Gardens of Spain' cannot be called a neglected work.

## His Works for Piano Neglected

But the popularity of these compositions has tended to overshadow other aspects of Falla's art. It is a curious paradox, for instance, that whereas pianists frequently play transcriptions of Falla's orchestral works (excellent transcriptions, it must be admitted, made by the composer himself), they devote less attention to his original works for piano solo. Take the 'Four Spanish Pieces' for piano, consisting of 'Montañesa', 'Cubana', 'Aragonesa' and 'Andaluza'. Falla began them at Madrid in 1906, and finished them the following year in Paris, dedicating them to Isaac Albéniz.

Critics who did not take the trouble to look beyond the dedication have labeled these pieces imitations of Albéniz. But a less superficial examination shows that even in these early compositions, Falla's artistic personality clearly though unobtrusively asserts it-



Left: A Portrait of Manuel De Falla, and (Above) a Bust of the Composer by Cristobal in the Theater of Cadiz

self. He is much less concerned with outward picturesque effects than was Albéniz. Instead of giving his pieces the name of some city, or even of a district within a city, as Albéniz does, he gives them more general titles, indicating that his purpose is to evoke the poetic and musical atmosphere of an entire region or province.

'Montañesa' evokes the luminous landscape of the region known as La Montaña, near Santander, where mighty mountains slope toward the Atlantic in majestic serenity. The preluding of distant bells suggests some chapel or monastery ensconced on the lofty mountain-side. The lyrical section that follows reflects the haunting melancholy strains of a Montañés folksong. In lively contrast is the dance-section, authentically reproducing a *baile a lo llano* from near-by Castile, with its strongly-marked, clear-cut rhythm.

'Cubana', with its languorous Creole rhythms, takes us across the ocean to the Antilles. And yet we are really not so far from Falla's native Andalusia, because the metrical pattern of Cuba's most typical dance-song, the *guajira* (delightfully reproduced in this piece), with its characteristic syncopations (6/8 time), was derived originally from a Spanish verse-form known as *décima*, invented by the poet-musician Vicente Espinel in the Sixteenth Century. Here we find a fascinating rhythmic complexity, including the simultaneous appearance of different rhythms in the right and left hands.

'Aragonesa' inevitably pays tribute to the famous folk-dance of that region, the *jota*, but in a way that is far removed from the usual banal imitations. In the first place, the accompaniment suggests the popular instruments used to accompany the dance: guitars and bandurrias (a kind of mandolin). And then Falla takes only a short fragment of the *jota* motive as the basis for his compositions, so that the dance is suggested rather than imitated. The evocation is typical rather than merely topical.

## Influence of Guitar Technique

'Andaluza' is probably the best-known of these pieces, for the public has always preferred Falla's Andalusian vein. The writing here clearly shows the influence of the guitar technique upon Falla's piano style (that influence is also unmistakably manifested in his orchestration). We can observe the characteristic internal pedal-points, and

everywhere there are passages suggesting the plucked notes of a guitar accompanying the voice of an imaginary singer in the sinuous melody of the Andalusian *cante hondo* ("deep song").

In this piece we can see, also, the masterly way in which Falla uses the modal language that is an essential element of Spanish folk music. The prevailing mode here is the Phrygian, most frequently met with in Andalusian music (cadence a-g-f-e; also with g-sharp). There are likewise traces of the so-called 'Arabian scale' (d-e-Flat-f-Sharp-g-a-b-Flat-c-Sharp-d).

Following the less-trodden route of Falla's music for piano solo, we come next to another work in the Andalusian idiom, the 'Fantasía Bética', dating from 1919. Basically, it utilizes the same elements that are found in the 'Andaluza', but in a much more complex manner. Technically, it makes formidable demands on the executant, and it has not the immediate, sure-fire effect that Falla's earlier Andalusian works possess. Hence most pianists steer clear of it—in many years of concert-going I have heard only one performance.

Nevertheless, for hardy, adventurous spirits, this remains a work well worth exploring. From a structural view-point, it is not as abstruse as might appear at first glance. Most of the appearance of complexity is due to the numerous arabesques, down-rushing broken chords, glissandi and chordal preludings, all of which are primarily ornamental and do not affect the main thematic and tonal scheme. And nothing could be simpler than the lovely lyrical intermezzo, with its archaic modal contours. Harmonically, the composition rests on the foundation of the Phrygian mode; but the super-imposing of tonalities is carried further than in any previous work by Falla.

The 'Fantasía Bética' is Falla's last essay in the Andalusian manner. Indeed, in this work he carries all localism to a point of abstraction beyond which it cannot proceed without altogether disintegrating. The 'Fantasía' is a synthesis, a complete summing-up, of all that Falla has wished to say through the Andalusian idiom. After this he must of necessity seek other inflexions for his speech.

Still tracing the comparatively untrodden ways of Falla's art, we may make our next halt at the Concerto for harpsichord (or piano) and five instruments (1923-26). As in 'El Retablo de Maese Pedro', written a few years previously, the Concerto is essentially Castilian in spirit. As such, austerity and intensity are its spiritual key-notes. The language here is of the utmost conciseness and directness. The solo instruments incisively point the discourse with the acrid clashes of polytonality, yet a supreme fundamental order is affirmed by the triumphant perfect cadence that brings the Concerto to a close.

It is remarkable how Falla, in the second movement of the Concerto, achieves, with only six instruments, an effect of massiveness and spaciousness, so that we seem transported into the vast interior of one of the great Spanish cathedrals—an effect largely achieved by the broad, sweeping arpeggios of the harpsichord.

## A Kinship with D. Scarlatti

In the delightfully vivacious finale of the Concerto, Falla reveals a kinship with Domenico Scarlatti, a composer who, because of his thirty-seven years' residence on Iberian soil, and his frequent use of Hispanic idioms, belongs as much to Spanish music as El Greco belongs to Spanish painting.

All during the past Winter, in a quiet rural retreat outside of Buenos Aires, Falla has been busy completing his epic cantata the 'Atlántida' for soli, chorus and orchestra, based on a long poem by the Catalanian Jacinto Verdaguer. It is significant that for this work Falla has chosen

(Continued on page 37)



## Dear Musical America:

With Toscanini, now on the high seas headed for South America with the NBC Symphony on its good will tour, one wonders how many music lovers there are in Rio de Janeiro today who were present when a youth of nineteen, but one year out of the Parma Conservatory, unexpectedly conducted his first opera in their city. It is a pity that Rio's old Lyric Theatre, in which the famous event took place, was demolished in 1932, so that it will not be possible for the idolized master to revisit at 63 the scene of his debut as conductor fifty-four years ago.

Though the story has been told many times, I doubt if the details of what took place are clear in the minds of more than a handful of those who read these lines. So I am going to borrow from an article by Margaret E. Steward of Rio in the *New York Times* and put the facts before you as she has related them. Ferrari, Rio's great impresario of that time, for some reason did not engaged a foreign opera company for the season of 1866. Instead, he formed a "Syndicato Lyrico" which organized a national opera company with the best available elements. The orchestra, formed for the most part by musicians from Parma, was excellent.

The "Syndicato," endeavoring to be nationalistic, invited Leopoldo Miguez to be conductor. Although an excellent composer and virtuoso, Leopoldo Miguez had had no experience in conducting and the orchestra did not feel itself in competent hands. But the "Syndicato" would listen to no complaints. Thus on the night of July 31, when the company was to open with Verdi's 'Aida', the orchestra refused to play under Miguez. The time was passing and the audience becoming impatient.

In this predicament the impresario appealed to Superti, the first violin, to substitute for Miguez, but the orchestra would have none of him. Then, pointed out by the orchestra itself, there arose a thin and modest young man, the first 'cellist, who, going to the front, closed the score and directed the opera from memory. It was—as of course you could never have guessed—Arturo Toscanini.

\* \* \*

Some years ago the lamented Lawrence Gilman wrote a stimulating article about "Major and Minor Bach". He began by citing a typographical bobble whereby one composition was credited to "Major Bach" and another to "Minor

Bach", the "major" and "minor" belonging, of course, to the titles of the compositions listed, but in the spacing of the lines they had been made to appear as part of the name of the composer. From this he developed a stimulating article, in which he pointed out that there were a major Bach and a minor Bach—the one the Bach of the Passions, the B Minor Mass and various organ works, the other the Bach of many of the lesser works that figure in piano recitals. Some of our Bachians didn't like it—especially the pianists. The idea that they could possibly be playing any secondary music when they played Bach was unadulterated heresy.

Well, here's another heretic in the critical fraternity and he provides pianists with another chance to bridle. Writing of a recent London recital—they still do have recitals over there, in spite of the course of the war—he refers to some of the pieces from Bartok's 'Microcosmos', which, as he describes them "go straight out to say what they have to say without the smallest consideration for either player or listener". Their "rude vigor", he goes on to say, "was very acceptable after the Schubert and Mozart sonatas" of the program.

"I say this in fear and trembling", he continues, "well aware what abuse it will bring down on my poor head. But if we are to be honest with ourselves, must we not admit that much of the ancient music which we have been brought up to adore is mediocre stuff about which it is high time the concert world revised its critical opinions? I know that to talk like this is to get oneself written down as anti-Mozart, anti-Bach, anti-Beethoven, or whatever the subject may be at the moment. But one is nothing at all of that kind; one is merely claiming the right to discriminate between the first-rate and the second- or third- or fourth-rate work of any great composer. We do not writhe as we do under some of the music we hear at concerts because we are constitutionally "against" Bach, or Mozart, or Beethoven, or Brahms, but simply because a particular work, or long stretches of it, is inferior Bach, Mozart, Beethoven, or Brahms according to those great men's own standards; and when we find the blinder fanatics for this composer or that rhapsodizing as they do about his worst music, we cannot help asking ourselves whether their raptures over his best are really a testimonial to the quality of it".

Lest it be thought that the London critic is really in no danger of having to deal with his own little Blitzkrieg, let it be noted that in dealing with the Schubert sonata (the posthumous B Flat Major) he declares that in the first movement Schubert "rambles on aimlessly for about three hundred and fifty bars" to say what "could have been said in thirty-five." Is it possible that Newman means to infer that not all of those heavenly lengths are heavenly? Or that what really is needed is a Quitzkrieg?

\* \* \*

As for myself, I must confess a weakness for the lesser known works of men of genius. A few days ago I heard some music in a radio broadcasting studio that certainly ought to be presented in the concert halls, though of course it reached many more listeners in being sent over the air than any number of choral society performances could mean for it. I refer to choruses which Mozart wrote for Gebler's play, 'Thamos, König in Aegypten', which, together with instrumental interludes by Mozart for the same work, were included in Alfred Wallenstein's Mozart "opera" series. Now 'Thamos' is in no sense an opera—it is just another example of incidental music for a play—but the fact that it was written for the theatre justified Mr. Wallenstein in putting it with

the operas. As announced, it was performed "for the first time in America". I won't dispute that. To date, no one has turned up any evidence to the contrary. But there is always a tomorrow. I have spent a good part of my life, as the readers of these animadversions know, making "seconds" or worse of the "firsts" which too zealous individuals have claimed for performances of old works newly rediscovered. For all

Mozart operas, save only 'Magic Flute'. 'Thamos' immediately preceded 'Idomeneo'. The choral writing is similar if not on quite the same grand scale. My hat is off to Mr. Wallenstein for giving us opportunity to hear it—and to hear it well sung.

\* \* \*

I have known both men and women who ought to have been lynched for their music, but I can't recall of any one

## SCHERZANDO SKETCHES No. 85

By George Hager



"Remind Me, Darling, to Write a New Wedding March"

I know, the 'Thamos' choruses may have been sung in connection with some fireworks spectacle when George Washington was president of our young Republic. But it is equally likely that no one on this side of the Atlantic ever bothered to look into them with an eye toward public performance.

Novelty or old hat, they proved well worth the doing on this occasion. I speak of the choruses particularly, for, although the interludes were true Mozart, they were clearly of secondary inspiration, as compared to the compositions on which Mozart's fame as a symphonist rests. We have all been saturated with the orchestral Mozart. But we know the choral Mozart none too well. There is, of course, the Requiem. That and a rare performance in the concert halls of one of the Masses about sums up our common experience, save for the choruses in 'The Magic Flute'. Most operagoers think of those 'Magic Flute' choruses if they think at all of Mozart as a writer of choral music. The chorus has so little to sing in 'Don Giovanni', 'Marriage of Figaro' and 'Cosi fan Tutte' that many listeners to these operas may have difficulty remembering why the chorus figures at all. In 'The Escape from the Seraglio' there is but one chorus—that at the end which echoes the solo voices of the principals.

What we really ought to have is a production of Mozart's 'Idomeneo' at the Metropolitan or elsewhere. Of course, the version used should be that of Wolf-Ferrari, not the inflated one which Strauss conceived as a "Homage to Mozart" and which includes original music by himself. 'Idomeneo' abounds in great choruses. In my humble opinion, they are far more dramatic than those of 'The Magic Flute'. In them, Mozart's genius for choral writing is given a scope not so much as hinted at in any of the really familiar

having been lynched in music. But it won't be long now (as the end-of-the-world enthusiasts are reminding us) until New York's summer symphony fans will be able to tell the neighbors all about it. 'And They Lynched Him on a Tree' is the title of the new work by William Grant Still which Artur Rodzinski is about to introduce to our palpitating thousands. It is a setting of verses by Katherine Garrison Chapin and we have her word for it that it is not "propaganda". I think I ought to pass on to you her scenario of the events which Mr. Still presumably has sought to represent in his music.

"It is night. In a clearing by the roadside among the turpentine pines, lit by the headlights from parked cars, a Negro has just been lynched. The white crowd who hanged him, and those who watched, are breaking up now, going home. They sing together, get into their cars and drive away. Darkness falls on the road and the woods. Then slowly the Negroes come out from hiding to find the body of their friend. Among them is the mother of the man who was hanged. In darkness they grope for the tree; when they find it the mother sings her dirge. The Negro chorus join her and they retell the story of the man's life and rehearse the tragedy. She is humble and broken, but as they all sing together, white voices joining the Negroes', the song becomes strong in its impartial protest against mob lawlessness and pleads for a new tolerance to wipe this shadow of injustice off the land."

All of this ought to be legal, since in private life the author of the poem is Mrs. Francis Biddle, wife of the United States Solicitor General. I shall be in on the Sitzkrieg, warns your

*Mephisto*

# ESSEX COUNTY SERIES OPENS IN NEWARK STADIUM

(Continued from page 3)

work in rehearsal and performance.

The air was electric with excitement and anticipation. Promptly at 8:45 Mr. Smallens raised his baton for the national anthem. The performance of Beethoven's 'Egmont' Overture, which followed, earned prolonged applause.

The soloist of the evening was Marian Anderson, contralto, making her third appearance in Newark in two years. Robed in white, Miss Anderson made an entrance that can be described only as regal. As the opening strains of the aria, 'Ombra mai fu', from Handel's 'Serse', were carried to the farthest corners of the large stadium by the excellent amplification system, it was apparent at once that Miss Anderson never had been in better voice. Equally effective was the Mozart 'Alleluja'. Later in the program Miss Anderson sang three spirituals with the orchestra accompanying. For encores she offered the unaccompanied lament, 'Were you there when they crucified my Lord?' followed by Schubert's 'Ave Maria'. In the latter Mr. Smallens assisted at the piano.

In Prokofieff's 'Peter and the Wolf' the orchestra was assisted by Frank Luther as narrator. Important instrumental solos were played by Chester Barclay, flute, and Francis Collins, clarinet, both of this city. The orchestra also played the dances from 'Prince Igor' with fluency and color, and the Mozart C Minor Symphony excellently. An orchestra is more severely tested by a Mozart symphony, Mr. Smallens said in conversation during the intermission, than by a Strauss tone-poem.

## Tchaikovsky Tribute Planned

Next week's concert will be a Tchaikovsky celebration, with Mischa Elman playing the violin concerto. Lauritz Melchior and Helen Traubel will be soloists in the Wagner program, and Rudolf Serkin will conclude the series with a performance of the Schumann piano concerto. All the concerts will be

given on Monday evenings.

The original group of guarantors still underwrite the summer concerts, though the concerts always have paid

for themselves. The guarantors are Louis Bamberger, Mrs. Felix Fuld, Mrs. Wallace M. Scudder, the Kresge Department Store, and the Griffith

Piano Company. Seventeen civic organizations actively support the series, including diverse clubs.

"We have brought together here," says Mrs. Griffith, "people of every creed and belief, united in the common cause of the world's great music. With such an aim before them people cannot foster hatred for one another. The beauty of music is one of the greatest factors in life for the promotion of peace and good will". An innovation in the program book distributed at the concerts are the program notes written by Pitts Sanborn.



(Above) A View of the Throng Which Attended the Opening Concert of the Essex County Symphony Society in the Newark Schools Stadium; (Left) Marian Anderson, Soloist, Seen with Alexander Smallens, Conductor at the Concert



## SUMMER SYMPHONY TO PLAY IN PORTLAND

### Open Air Concerts to Be Led by Jaques Gerszkovitch — Many Soloists to Appear

PORTLAND, ORE., June 10.—A newly formed civic group, the Summer Symphony, Inc., headed by Walter W. R. May, will sponsor six weekly open air concerts which will be conducted by Jaques Gerszkovitch at the Multnomah Civic Stadium. The personnel of the orchestra of sixty-five pieces is that of the Portland Symphony, the same as in the four preceding summer stadium series under other management.

Oscar Levant will be the soloist on the first program on July 15. Gladys Swarthout will sing with the orchestra on July 22; John Charles Thomas on August 5, and Rose Bampton on August 12. The other two programs will consist of popular orchestral music.

Paul Lemay came from Duluth for the third time this season to conduct the Portland Symphony in a broadcast concert on May 17. About 1,700 crowded into the auditorium of the Benson High School, where the broadcast originated.

The chief features of the program of the Federal Philharmonic, led by Leslie Hodge, on May 21, were the Bach double concerto played by Mary Schultz

Duncan and Sylvia Weinstein Margulis, violinists, and the Mozart 'Dialogue' for two French horns and orchestra with John Waitt and Charles Dietz as soloists. 'Five Miniatures', by Robert Stolze, resident composer, were also heard. JOCELYN FOULKES

### Alexander Harsanyi to Return to America Next Season

Alexander Harsanyi, Hungarian violinist, who played in New York in 1938 and 1939, and who is now doing associate work with the Budapest Philharmonic, will return to America for a concert tour next season under the Violet Post Management, and will play at the Town Hall in December, 1940.

### Town Hall Lists Endowment Series

The 1940-41 Town Hall Endowment Series will be opened with a piano recital by Josef Hofmann on Nov. 6. The next seven events in the series, taking place on Wednesday evenings at Town Hall, are: Paul Robeson, baritone, Nov. 27; Vronsky and Babin, duo-pianists, Dec. 11; Dorothy Maynor, soprano, winner of the 1940 Endowment Series Award, Jan. 8; Igor Gorin, baritone, Jan. 22; Yehudi Menuhin, violinist,

Feb. 12; Egon Petri, pianist, Feb. 26; Lotte Lehmann, soprano, March 12.

## CHICAGO SYMPHONY FUND OVERSUBSCRIBED

### More Than Amount Needed to Erase Yearly Deficit Is Raised by Committee

CHICAGO, June 10.—The Chicago Symphony's seasonal deficit of \$127,000 was oversubscribed during May, the exact amount raised being \$137,364.50.

Of this amount, the woman's committee raised \$27,000, the exact amount of the quota assigned to them by Edward L. Ryerson, Jr., president of the orchestral association at the beginning of the fund raising campaign.

More than 1,000 persons contributed to the deficit fund, and Mr. Ryerson stated that it was reassuring to find such unmistakable evidence that the Chicago Symphony holds such an important place in community activities. Besides the deficit fund, \$20,000 has been subscribed to the orchestra's endowment fund. C. Q.

### Cleveland Concert Course Plans Events

CLEVELAND, June 10.—The Cleveland Concert Course directed by Mrs. Emil Brudno and sponsored by the Museum

of Art, will open next season with the Philadelphia Orchestra, Eugene Ormandy, conducting, on Oct. 27; and includes Dorothy Maynor, on Nov. 8; Artur Rubinstein, Nov. 29; the Boston Symphony, Serge Koussevitzky conducting, on Dec. 13; Vronsky and Babin, Jan. 10; Simon Barer, Jan. 24, and John Charles Thomas, on Feb. 14. An extra event will be the third local recital by Marian Anderson, on Jan. 12. Alec Templeton will appear on the series on New Year's Eve. Mrs. Brudno has also announced a series of four dance programs to be given in Public Music Hall on Sunday afternoons. Winslow and Fitz-Simons will appear on Oct. 20; Carmalita Maracci, on Nov. 10; The Littlefield Ballet on Jan. 19; and the San Francisco Opera Ballet on Feb. 9. W. H.

### Tagliafero Tours South America

Magda Tagliafero, French pianist, inaugurated Rio de Janeiro's concert season with a recital in the Teatro Municipal on April 23. Mme. Tagliafero preceded her first concert tour of South America in fifteen years with a radio concert broadcast in honor of the birthday of Giulio Vargas, President of Brazil, on April 19. She is returning to the United States in September for an American tour under the management of Annie Friedberg.

# SAINT GREGORY'S INFLUENCE ON MUSICAL THOUGHT

**Plain Chant Standardized Fourteen Centuries Ago by Great Pope Still in Use—Church Melodies Often Used as Folk-Songs and Secular Themes Absorbed Into Music of Ritual**

By CYR DE BRANT

IT was one of those bleak mornings conducive to the quiet needed for a careful search through some books necessary for a more complete study of an active project. Hardly had I gathered my materials, when a neighbor's radio blared across the courtyard with another of his favorite hillbilly programs. Needless to say, I knew that thought for the next fifteen minutes was impossible, so I decided to try obliterating the "distraction" with music of a quieter nature. As the dial turned beyond the 1,000 mark, I momentarily heard something that sounded like church music and a careful tuning focused my attention on a Pontifical High Mass sung by about two thousand children in Paterson, N. J. Shortly before among the few pages covered the name of St. Gregory the Great flashed before me and somehow 540 A. D., the date of his birth, aroused my attention. Here I was in 1940, fourteen centuries later, listening to a broadcast that brought the same musical qualities that St. Gregory had made the standard for the liturgical services, the Gregorian Chant.

## Plain Chant Revived

What joy it was to blot out the other program and revel in the music that in some instances was older than the days of the sainted pope himself. Viewed from many angles, it was a pleasure to realize something of what had taken place in the revival of this same Chant in the twentieth century. In reality it was definitely more than the rebirth of an art that is justly characterized as the greatest of the Romanesque period. Plain Chant has again assumed its place as a means of balancing some of the materialistic tendencies found on every hand. As the broadcast Mass progressed, some polyphonic motets, sung by a smaller group, helped to carry my thoughts to another field, the influence of the Chant on the music that grew to maturity in the ages following St. Gregory.

The exact nature of St. Gregory's work in relation to the Chant will never be definitely known. Parts were edited while others were newly composed to complete the offices for the newly added feasts. So perfect was this organization of the liturgy that it has existed with slight deviations till the present day. In one respect, however, St. Gregory gave the writers of his time an opportunity to compose additional melodies for the *Alleluia* the use of which he extended beyond the Paschal season.

## The Notre Dame School

Organum and kindred forms of the thirteenth century, the first experiments in two and three-part music, gave the Gregorian Chant melody or phrase to one voice. The Notre Dame School of Paris invented some of the finest examples of this type, a few of which are still preserved. In time the Chant melody became more distorted—in fact, so much so that it became nothing more than a series of held notes which led to naming this voice the "tenor," a term which is still used today. Experimental

forms of the fourteenth century still used the Chant as part of the choral scheme. During this period came the motet, a form which in its earliest state contained secular words in association with the Latin text. Later, when these secular portions were discarded, the Chant melody was retained as part of the web of which it was often the inspiration.

The influence of the Plain Chant was strongly felt in a field far removed from the sanctuary for its melodies became the origin of folk music. The earliest recorded songs of this type appeared in Germany in the twelfth century. In this instance they are the outgrowth of the common melodies of the *Kyrie* to which the folk set new words and in time developed new melodies. The practice became so popular that there arose a whole series of folk tunes on these melodies, which for that reason are known as *Leisen*. In other countries the same procedure was followed. The modern arrangements of the folksongs of France, England, Ireland, etc., have brought to many of us the beauty, even though simple, of these melodies prompted by Plain Chant and conceived in its modal spirit. Such was the case with some of our familiar hymn tunes. Many of them can be traced to the *Benedicamus Domino*, a melody most likely to be remembered by the congregation.

## The Style of Palestrina

While it is true that some of the medieval and early renaissance designs abandoned the chant themes, the spirit of these melodies continued to inspire composers. Palestrina, to mention an outstanding example, absorbed so much of the spirit, rhythm, and melodic line of the chant that they are distinctive features of his style. True, he fashioned his ideas in the musical phraseology of his day, but in combining the elements he created some of the greatest art works of all time.

It may shock one to know that many of the Masses of Palestrina as well as those of his predecessors and contemporaries were built on secular themes. Nevertheless, it must not be forgotten that the quality of this music was still modal and not as far removed as is that of our day from the type of church music then in vogue. Furthermore, these themes were so cleverly concealed in a wealth of polyphony and through various devices known to the composer, that to hear them at all requires a keen musical ear. Among these motives the 'L'Homme Armé' was one that was used by an endless chain of polyphonic masters. So wholly did the Gregorian melodies enter into the daily life of the musician that they often used the phrases for mere recreation. That of the *Miserere* was quite commonly employed in England. The famous sixteenth century composers "challenged" each other to a contest in which one tried to outdo the other in the beauty of the possible descants on the chosen theme. Some of these "contests" are historic. That of William Byrd and his Italian "antagonist" Alphonso Ferrabosco, who had an important bearing on the foreign element in English music, has been preserved.

## The Renaissance Period

The Renaissance period, which turned more to worldly exaltation, abandoned the Gregorian influence. However, in the eighteenth and nineteenth centuries there was a slowly drifting movement



Saint Gregory

back to the Chant. Once again its spirit was felt both in the Oratorio and symphonic music. The theme of the *Dies Irae*, for instance, appears in the symphonic works of Berlioz and in the *Danse Macabre*. A more modern instance can be found in Emerson Whit-horne's 'New York Days and Nights' in the sketch titled 'St. Patrick's Cathedral', where the theme is used for a background of the movement.

A further evidence of this return is found in the quasi-modal spirit of many modern pieces. Debussy, to mention one pioneer, owes a great part of his technic and individuality to the "rediscovery". In his essays, 'Monsieur Croche', he is enthusiastic over the Palestrinian style and his indebtedness to it. Debussy was followed by a host of imitators who never achieved a style so personal as did the master, but their attempts colored the music of the period with a common modal flavor. Others, such as Ravel, Respighi, Vaughan Williams, Howard Hanson, etc., are no less deeply indebted to the modes as a source of inspiration.

But, above all, it was the historical encyclical of Pius X, his *Motu proprio* on Church Music, which forcibly drew the attention of the entire music world to this ancient art of St. Gregory's era. Church music written since that day has again turned to the use of Gregorian themes and modes in a more pointed way, fashioning therefrom music justly suited to the Liturgy. A solution for the stagnation that came to music in the early twentieth century was sought in the experimental and often cacaphonic attempts of some composers, but others were more graciously rewarded in the new-found freedom of the old music and its modal scales.

Yet there is one element of the chant that has not as yet been thoroughly re-

**Spirit of Gregorian Chant Felt in Oratorio and Symphonic Music of Eighteenth and Nineteenth Centuries — Debussy Found Indebted to Palestrinian Style**

captured: the free rhythmic trait that is a part of its glory. Whenever this is grafted onto the instrumental frame and this flux motivates its rhythmic scheme we shall have new and astounding sound effects. Again that purity and eloquence of the single melodic line is another characteristic that could be profitably absorbed by the moderns.

St. Gregory in his reorganization realized the place of music in the liturgy. No doubt he felt as did St. Augustine that at times it was possible for music only to express the emotional spirit as in the jublations of the *Alleluia* verses. Yet he knew at the same time that music was often powerless in contrast to the solemnity of silence and the impressiveness of the spoken word. The angels rejoiced and sang over the stable where Christ was born, but it was the simple spoken angelic word that was chosen for the first utterance of "Et verbum caro factum est". Likewise nothing could be more impressive than the spoken word which heralds the miracle of Transubstantiation (*Hoc est eum, corpus meum*). No less remarkable is that solemn stillness prescribed for the Requiem Mass and how greatly this could be increased if sections sung by the choir were without accompaniment.

The people of St. Gregory's day may have judged his pontificate (590-604) as "great" because of his administrative ability both as Pope and in a temporal capacity. Yet it was not their privilege to realize his value to future music. Gregorian Chant, the source of so much music, was like a mighty headwater that seeped through all the tributaries of a great river cutting new streams of thought which have made that glory called Music!

## OCCUPATION OF LIEGE PREVENTS COMPETITION

**Brailowsky Expresses Intention of Aiding Belgian City to Re-establish Prize If Necessary**

The invasion of Liège by the Germans came just at the time set for the International Music Competition held annually in the names of Fritz Kreisler, Alexander Brailowsky and Pablo Casals, in succession.

In honor of these three artists the City of Liège eight years ago established a prize of 5,000 Belgian francs, for which students of the violin, piano and 'cello compete alternately every three years. This was the year for piano students, competing for the Brailowsky prize. Toward the capital of this prize Brailowsky, like Kreisler and Casals, contributed the receipts of two recitals, when it was established.

Mr. Brailowsky had hoped to be in Liège to act as chairman of the jury this spring. He was there in that capacity three years ago, when there were contestants from all parts of Europe, as well as from the United States and South America. Mr. Brailowsky expressed the intention of helping to re-establish the prize for the City of Liège some time in the future, if the present funds for it are confiscated by the invading forces.

# OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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## Gielgud Produces 'The Beggar's Opera' in London

Glyndebourne Troupe, Moved to Town by Exigencies of War, Stages New Production at Theater Royal for Which Austin Writes New Pieces

By EDWARD LOCKSPEISER

LONDON, May 1.

THE famous Glyndebourne Opera in Sussex, now inhabited by evacuees, has temporarily moved to London where it is staging a new production of 'The Beggar's Opera' under the direction of the great Shakespearean actor, John Gielgud.

A Glyndebourne-Gielgud production—here is at once something that promises to be out of the ordinary. The stage chosen is the Theatre Royal, Haymarket, a beautiful old house with fascinating historical associations, and Frederic Austin is available as conductor as he was for the famous revival of 1920.

Now all those in both England and America who saw this revival of 1920 with the exquisite scenery and dresses of late Claud Lovat Fraser and the marvellous acting at the Lyric Theatre, Hammersmith, are not likely to forget it in a hurry. And I must confess that the memory of the original production was constantly in my mind as I looked at the new Glyndebourne production, though I had not thought of 'The Beggar's Opera' for years. Frederic Austin has written some new music for this production and several unfamiliar numbers have been revived. Moreover, Gielgud has created an entirely new production, seeking inspiration in the early drawings of George Cruikshank, of Dickensian fame, around 1820. Although this style and period post-dates John Gay's 'Beggar's Opera' by a hundred years, it was Gielgud's belief that it would be reflective of the spirit of the work.

### Gielgud Sings MacHeath

A Dickensian 'Beggar's Opera', then. Well, very nice. The scenery is indeed entrancing, and some of the singing is commendable, notably Roy Henderson's Peachum, and Audrey Mildmay's Polly Peachum. They tell me that Michael Redgrave is an excellent MacHeath, but on the night I attended I had the altogether unexpected pleasure of hearing this role acted and sung by none other than the distinguished actor and producer himself, John Gielgud. Actually John Gielgud sings like myself, that is to say, not at all, but he put up a brave show and I thought it was marvellous that he knew all the notes. However, his impersonation of the part was poor and unconvincing; it was far too solemn and serious. MacHeath, as I conceive him, is a most dashing figure, daredevil, bandit and Don Juan combined. Gielgud's character, on the other hand, was of all things morose! One saw the Shakespearean tragedian in his acting all the time, and the blend was most disturbing and inappropriate.

But what the production lacks to make it the success one had wished is sheer verve, excitement in gesture and beauty of detail. 'The Beggar's Opera', let it be admitted, is not a first-rate work of art that can stand on its own legs, regardless of cast and decor. In fact, it is one of those works which in the hands of a genius can be wonderfully entrancing, as it was at the Lyric in 1920, but which can be terribly disappointing in other hands. In itself, the plot is too conventional, the music too insipid to command continued atten-



Alan Bush, Who Conducted the London Philharmonic in New Soviet Music

tion from modern audiences. But it can serve as a peg, so to speak, on which to hang an extraordinary variety of picturesque detail and action. All those wenchies, hussies and sluts of Bloomsbury—you remember the famous song, 'Be sure the wench is tipsy!'—what an opportunity for a producer with a sense of the stage and of color. I am not suggesting that Gielgud is a producer without a sense of the stage; that would be a ridiculous statement to make. But it does seem to me that his effort this time has missed fire, and what is so particularly regrettable is that the work is one which cries out for verve, excitement and convincing impersonation, all qualities in which one would have thought Gielgud excelled.

### Left-Wing Music Disappoints

Alan Bush, champion in England of Soviet Music and sponsor of Left-Wing artistic activities has remained sufficiently undaunted by recent events to give a concert with the London Philharmonic at the Queen's Hall of new Soviet music. The works performed were Shostakovich's Fifth Symphony, Katchaturian's Piano Concerto, and Symphony No. 16 by Miaskovsky. If evidence were still wanted of the artistic bankruptcy of Soviet Russia it was provided by this dull concert in which not a gleam was noticeable of any kind of musical faith or conviction. There were some pretty rhythms and orchestral effects in the Shostakovich work if one had the patience to wait and listen for them, but it made the impression of being a trumped-up affair lacking the drive and originality which Shostakovich at one time seemed to possess. The concerto, in which the soloist, Moura Lympany, showed most admirable talents, was one of those non-descript Soviet works, lifeless and uninspired, provoking from my neighbor the expressive American comment, "So what!"; and all I can say about Miaskovsky is that having produced sixteen such symphonies, there seems no reason why he should not produce another sixteen without anyone being the worse off.

Much more stimulating has been the return of the Vic Wells ballet to Sadler's Wells where Vaughan Williams's 'Job', Walton's 'Facade' and Lambert's 'Horoscope' have been revived together with a delightful new production of Delibes's 'Coppelia'. The London Con-

temporary Music Center, British branch of the I. S. C. M., is still functioning and announces a concert in the near future of works by Martinu, Arnold Cooke, Henk Badings, Victor Yates, Albert Roussel and Béla Bartók.

An outstanding novelty was Prokofiev's symphonic suite 'Egyptian Nights,' performed under Malcolm Sargent at the last Courtauld-Sargent concert. These pieces were first composed as incidental music to a drama of the same title produced at the Makerney Theatre in Moscow in 1935, which was described as being "after G. Bernard Shaw's 'Caesar and Cleopatra,' Pushkin, and Shakespeare's 'Antony and Cleopatra.'" The present suite was arranged by Prokofiev and performed for the first time in February, 1936 under the composer's direction at the Concerts Padeloup in Paris.

Unfortunately, English musical critics have not been very appreciative of Prokofiev, though for me he is a composer of altogether outstanding qualities. Charm, grace, picturesqueness—these are not qualities that are easy to come by nowadays, especially when they are combined with such delightful and unaffected naivety as in the music of Prokofiev. I see that Ernest Newman has spoken very favorably of Prokofiev's song 'The Chatterer', and W. J. Turner was immensely impressed with 'Egyptian Nights'; but these are exceptions. Generally speaking, Prokofiev's genius eludes the English. Why? We like Liadoff, we like Mussorgsky; Prokofiev is not a far cry from these.

Sarah Fischer, who has been organizing mid-day concerts at the Wigmore Hall, has given a program for the Benefit of the Canadian Women's Club in which no less than seven Canadian artists took part. This was a new experience for London. They were, besides Miss Fischer, Jeanne Dusseau, soprano; Laurence Holmes, baritone; David Martin, violinist; Virginia McClean, pianist; Frederick Grinke, violinist; and Gerald Moore. The program ranged from Handel and Mozart to Canadian folksongs.

A concert in aid of the Finnish relief was given by a young pianist of exquisite charm and sensibility, Pamela Norris, who played works of Bach, Chopin and Liszt. Under the patronage of Madame Gripenberg, wife of the Finnish Minister, Miss Norris's concert was much appreciated by a large and enthusiastic audience who cheered her most artistic readings of Chopin's Twenty-four Preludes, and Gredos's delightful 'Plaint of the Maiden to the Nightingale'. Miss Norris is an exceptionally gifted pianist whose development will be eagerly watched.

## RUBINSTEIN TO APPEAL FOR PADEREWSKI FUND

In South American Tour Pianist Will Solicit for Polish Relief in Five Nations

Artur Rubinstein, Polish pianist and vice-chairman of the national committee of the Paderewski Fund for Polish Relief, will carry out a special mission in South America during his six months concert tour there, according to Mrs. Lawrence Tibbett, assistant general chairman of the fund.

Mr. Rubinstein recently said: "I know the generosity of the South American people and am sure that they cannot be deaf to the appeal for those in such need as the refugees of German-occupied Poland. They will be glad to help the Paderewski Fund increase the shiploads of food and clothing that are being sent to relieve this suffering."

The nations scheduled on Mr. Rubinstein's tour include the Argentine, Brazil, Chile, Peru and Uruguay. More than sixty concerts will be played on this tour, which is the eleventh he has made through these countries.

## PROVIDENCE HEARS NEW BALLET MUSIC

**Caffier Leads Rhode Island Symphony in New Works by Native Composers**

PROVIDENCE, June 10.—An entire program of original ballets with music by Rhode Islanders occupied on May 7 the center of Music Week events. Headed by 'Hurricane', a varied and extensive work by Arthur B. Hitchcock, professor of music in Brown University, the list included 'Legend of Sleepy Hollow', Walter Legawiec; 'The Choice', 'The Net' and 'Protest' (Six Songs), Hugh F. MacColl; 'Rhapsode', David Stackhouse; 'Bergerettes Modernes', Ruth Tripp; 'Moon Walking', S. Foster Damon; and 'Francis of Assisi', Leo Rowlands.

The dances were devised by Gertrude Prokosch Kurath and members of the Creative Dance Guild who appeared under her direction. Edouard Caffier conducted the Rhode Island WPA Symphony; costumes were by Joyce Martin; and Louis Beauregard was stage manager. The event attracted nearly 2,000 people to Hope High School and 500 could not be accommodated. The program was repeated on May 18.

### Stimulus to Creative Effort

The reception given the Hitchcock and other works was enthusiastic. Eva Meunier, soprano, was soloist in the Mac Coll songs. Mme. Kurath was outstanding as solo dancer for the Elegy in the 'Hurricane', as 'Ichabod Crane', in the songs and as Francis in the ballet based on the Reverend Rowlands's tone poem. It is undoubtedly true that this program was a greater stimulus to creat-

### AMERICA HONORS ONE OF HER COMPOSERS

The First Sheet of Edward MacDowell Stamps is Presented to the Composer's Widow at Peterborough, N. H. Left to Right Are, John W. Dunnington of the Post Office Department; Major A. Erland Goyette, President of the MacDowell Club at Peterborough; Martin J. Keenan, Postmaster of Peterborough; Mrs. MacDowell, Widow of the Composer; Captain Otho L. Rogers, Philatelist; Harry L. Lindquist, Editor of Stamps, and Edward Ellingwood, Secretary of the Monadnock Region Association



ive effort in this state than any other program on record.

A concert by male groups in Sayles Hall, Brown University, opened Music Week on May 5. An All-Club Night program featured the second day and on May 8 Les Gais Chanteurs, Lucy Marsh Gordon, soprano, the Bixby-Waterman-Durfee Trio, the Catholic Choral Club, and William Carrigan, tenor, gave a concert in La Salle Auditorium. The American Theme in Music was illustrated by junior music clubs in Gilbert Stuart Junior High Auditorium on May 10. Mrs. Ada Holding Miller, president of the State Federation of Music Clubs, was chairman of the committees arranging the events.

ARLAN R. COOLIDGE

## ROCHESTER PLAYERS PLAN NEW SEASON

**Iturbi and Harrison to Lead  
Twelve Concerts—Roster of  
Soloists Issued**

ROCHESTER, N. Y., June 10.—The concert series for the Rochester Philharmonic, José Iturbi, conductor, has been announced for the season of 1940-41. There will be twelve concerts, all, with one exception, on Thursday evenings.

The dates, with soloists, follow: Nov. 7, Mr. Iturbi conducting; Nov. 14, Mr.

Iturbi, with the Westminster Choir; Nov. 28, Mr. Iturbi, conducting; Dec. 5, Mr. Iturbi, conducting; Alexander Kipnis, soloist; Dec. 19, Mr. Iturbi, conducting; Jan. 9, Mr. Iturbi conducting; Jan. 16, Mr. Iturbi conducting, Argentiuita and her Spanish Ensemble, soloists; Jan. 30, Mr. Iturbi conducting; Feb. 13, Mr. Iturbi conducting, Rose Pauly, soloist; Feb. 27, Guy Fraser Harrison, associate, conducting; March 5 (Wednesday), Mr. Iturbi conducting, Zino Francescatti, soloist; March 27, Mr. Iturbi conducting, soloists, Eugene List, Harold Bauer, Charles Naegele and Rudolph Ganz, in a performance of the Bach Concerto for four pianos and orchestra. MARY ERTZ WILL

## WASHINGTON ENJOYS CHAMBER CONCERTS

**Roth Quartet Plays in Library  
of Congress—Lovette  
Club Gives Program**

WASHINGTON, D. C., June 10.—The Roth String Quartet, with no less than three new artists in its personnel, gave two concerts in the Library of Congress on May 17 and 18. The events were presentations of the Gertrude Clark Whittall Foundation, and the last to take place in the library this season.

Feri Roth, leader of the ensemble, appeared with these new associates: Rachmael Weinstock, who had replaced Jenő Antal; Julius Shaier, who took the place formerly held by Ferenc Molnár; and Oliver Edel, who took Janos Scholz's chair. While this radical change of personnel necessarily changed the tonal timbre expected of the Roths, the players bent remarkably well to the will of their leader. The concerts on the whole were performed not only with spirit, but a high degree of unanimity.

The first program was conventional, made up of Haydn's Quartet in D, Op. 76, No. 5; Quartet in G Minor, Op. 33, No. 5 by Boccherini; and the Quartet in D, Op. 11, by Tchaikovsky.

### American Works Offered

The second concert, described as a "miniature festival in American music," offered a grateful audience three noteworthy examples of native chamber music art. Played were: the Quartet in D, Op. 5, by John Knowles Paine; Quartet No. 4 in E Minor by George Whitefield Chadwick; and Music for Four Stringed Instruments by Charles Martin Loeffler.

Through the courtesy of Mr. and Mrs. Robert Woods Bliss, the Public Library presented a concert of chamber music on May 20 in the Georgetown Branch. The artists, Louis Potter, piano; Milton Schwartz, violin; and Howard Mitchell, cello; played the Trio in B Flat by Mozart, the Trio in D by Beethoven, and the Trio in B Minor by Joaquín Turina.

Eva Whitford Lovette conducted the thirteenth annual Spring concert of the Lovette Choral Club on May 17 in the Italian Garden room of the Mayflower Hotel. Guest soloists were William Truesdale Cameron, harpist, and Nellie Barber Brooks, soprano, was the club soloist. In the program, which was heard by a capacity audience, were recent works by these contemporary composers: Elizabeth Merz Butterfield, Nadine Moore, and Dorothy Radde Emery of Washington.

The Howard University School of Music closed its season of public performances with a presentation of Gounod's 'Faust' on May 17 in the Armstrong High School Auditorium. Kai de Vermond, formerly of the Chicago Civic Opera, directed.

Martha Norton and Walter Schoeneweis gave a two-piano recital on May 22 in the Arts Club. Both are graduates of the Juilliard School. JAY WALZ

### Pinza to Sing Cyrano with Philharmonic

Ezio Pinza will sing opera in English for the first time in his career when he takes the title role of Walter Damrosch's 'Cyrano de Bergerac' in its Philharmonic - Symphony performance next Feb. 20 and 21.



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# CONCERTS: WPA Symphony Series Ends—School Ensembles Heard

## Golschmann Conducts City Symphony

New York City Symphony, Vladimir Golschmann, guest conductor; Carnegie Hall, May 19, evening:

Introduction, Aria and Presto  
Marcello-Bonelli  
(First time in New York)  
Symphony No. 41 in C, 'Jupiter'...Mozart  
'Death and Transfiguration'...Strauss  
'La Peri'...Dukas  
'The Wedding Procession' from 'Le Coq d'Or'  
Rimsky-Korsakoff

The seventh and final concert of the series sponsored by Mayor LaGuardia and the New York WPA Music Project brought Vladimir Golschmann to the podium of the City Symphony. A novelty upon the program was the Introduction, Aria and Presto by the Eighteenth Century composer, Benedetto Marcello, discovered in the Ducal Palace at Venice by Ettore Bonelli, who made the arrangement heard upon this occasion. The work, scored for string orchestra, proved to be one rich in melody and replete with contrast, ranging from the broad and expansive Introduction to a lively and spirited Presto. Unlike so many novelties, it was eminently worth hearing.

Mr. Golschmann gave a volatile reading of the 'Jupiter' Symphony, and the orchestra responded with some excellent playing, vigorous and firm where those qualities were required, and in the slow movement, imbuing the score with poetical feeling.

After intermission, Strauss's 'Death and Transfiguration', and the music by Dukas and Rimsky-Korsakoff were received with as much enthusiasm as the works of more modest dimensions heard earlier. The audience, though not large, was warm in its applause. W.

## Narciso Figueroa Heard at Town Hall

Narciso Figueroa, a young Puerto Rican pianist, was heard in recital at Town Hall on the evening of May 17, when he presented a program that embraced an unfamiliar Sonata in D Major by Mateo Albeniz, of the late eighteenth and early nineteenth century, the Prelude, Chorale and Fugue by César Franck, Beethoven's Sonata in C Minor, Op. 111, Debussy's 'Pagodes', 'La soirée dans Grenade' and 'Jardins sous la pluie' and a Spanish group consisting of 'Exaltación' by Turina, 'La maja y el ruiseñor' by Granados, 'El Puerto' and 'Evocación' by Isaac Albeniz and Falla's 'Cubana' and 'Andaluza'.

In his playing, Mr. Figueroa disclosed substantial musical schooling, an adequate technical equipment and command of good tone quality. The exacting Beethoven sonata was planned on too small a scale for the communication of its full import and 'La soirée dans Grenade' needed more poetic treatment, but in general a sensitive musical responsiveness was evidenced. An audition in which the pianist's fellow-countrymen were well represented applauded warmly. C.

## Choir of Jewish National Workers Alliance Gives Concert

The choir of the Jewish National Workers' Alliance gave a concert in the Town Hall on the evening of May 18, under the leadership of Leo Low. The soloists were Marguerite Kozens, soprano; Sidor Belarsky, bass; Nicolas Zadri, violin; Gdal Saleski, cellist, and Julius Chajes. The program consisted entirely of Jewish music with the exception of a chorus from Handel's 'Judas Maccabaeus'. A large audience was in attendance.

## Negro Musicians Present Program

Sponsored by the Consolidated Tenants League, Inc., a concert was given in the Town Hall on the afternoon of May 19 by the Edward Boatner A Cappella Choir, the Victory Tabernacle Choir and the Y. M. C. A. Vested Choir, assisted by Hilda Markert and Shirley Delaney, sopranos; Maye Hooper, mezzo-soprano, and W. C. Handy, composer. Pianists assisting were Johann Testmann, Marian Lorenz, Isaac Royalle, David Lawyer and Rodger Ramirez. The A Cappella Choir



Vladimir Golschmann

was heard in works by Randegger, Drenner, and Shure. The Tabernacle Choir sang excerpts from 'The Messiah' and several miscellaneous groups. The Y. M. C. A. Choir contributed items by Beethoven, Adams, Bach-Gounod and Handel. Miss Markert sang the Waltz from 'Romeo and Juliet' and 'A May Morning'. Miss Delaney sang the 'Jewel Song' from 'Faust' and Ardit's 'Il Bacio'. Miss Hooper's numbers were Gounod's 'O That We Two Were Maying' and Malotte's setting of 'The Lord's Prayer'.

## King Choral Ensemble Appears

The King Choral Ensemble, Bruce Spencer King, conductor, gave a concert in the Carnegie Chamber Music Hall on the evening of May 28. The program included works by Bach, Mendelssohn, Sadere and others. Solos were sung by Frances Coleman, soprano; Alekas Vasilauskas, tenor; Gene Hamilton, bass; and Virginia Inzirillo, soprano. Mr. King, besides conducting the ensemble, played the accompaniments for the soloists.

## Roerich Academy of Arts Presents Program

A program of music for piano and viola was presented by the Roerich Academy of Arts in the Carnegie Chamber Music Hall on the evening of May 31. Those appearing included Edith Montlack, piano; Sol Montlack, viola; Addi Prohaska, piano, and Hazel Harrison, piano.

## Miccu School Gives Jubilee Concert

Piano pupils of the Miccu Music School, directed by Mario Miccu, were heard in a silver jubilee concert on the evening of May 19 in Town Hall, assisted by Maria Anna D'Urgolo, soprano. An orchestra conducted by Mr. Miccu furnished accompaniments to concertos and was heard in two symphonic works. Miss D'Urgolo sang two songs accompanied by Marion Luyster De Voe at the piano. Piano solos and duets by the students made up the body of the program.

## Raymond Ross Gives Recital of Musical and Theatrical Impressions

Raymond Ross appeared in the Carnegie Chamber Music Hall in a program of musical and theatrical impressions, assisted by Ruth Heed at the piano, on the evening of May 21. Music for the dances and songs was by Fred Gilbert, Di Capua, Granados, Debussy, Shostakovich and Mr. Ross. M.

## Robert Bostwick Heard in Recital

Robert Bostwick gave a recital in the Carnegie Chamber Music Hall on the evening of May 22. His accompanist was Frank Chatterton. Mr. Bostwick began the evening with two Handelian excerpts: 'Hear Ye! Ye Winds and Waves' from

the opera 'Scipio' and 'Where'er You Walk' from 'Semele'. A group of German Lieder by Schubert, Strauss, Schumann and Brahms followed. After Massenet's 'Vision Fugitive' from the 'Hérodiade', came songs by Huhn, Speaks, Bury, Kramer, Ronald, Manning, La Forge and Mana-Zucca. The audience was of moderate size, but cordial. R.

## Musicians Appear with Lighthouse Players

The Lighthouse Players, Constance De Haven, guest director, gave an evening of Drama and Music at the MacDowell Club on May 28. Musicians taking part included Grace La Mar, contralto; Carroll Glenn, violinist; Hellmut Baerwald, pianist, and Victor Tallarico, accompanist. The Players presented 'Heaven on Earth' by Philip Johnson. Those in the cast included Lillian Hillman, Ruth Askenas, Rose Li Calsi, Barry Mahool and Harry Neville.

## Louise Foote Appears in Recital at The Barbizon

Louise Foote, violinist, was heard in recital in the Barbizon on the evening of May 28, with Mary Parmelee at the piano. Miss Foote offered Bruch's D Minor Concerto; Mozart's E Flat Concerto (K. 268) and Handel's G Minor Sonata, also a group of shorter works.

## Dock Snellings Gives Town Hall Recital

Under the auspices of the Women's Auxiliary to the National Alliance of Postal Employees, Dock Snellings, Negro baritone, gave a recital in the Town Hall on the afternoon of June 2, with Marc Albert at the piano. Mr. Snellings made a good impression in a program which began with a Pergolesi aria, a soprano aria from Purcell's 'Dido and Aeneas' and 'Arm! Arm! Ye Brave!' from Handel's 'Judas Maccabaeus'. There was also a group in German, French, Spanish and the Schubert 'Ave Maria' with a wholly unrelated Latin text, another miscellaneous group drawn from Irish, Russian, Scotch, English and American sources, and a group of Spirituals. Mr. Albert contributed two Scarlatti Sonatas and two works by Chopin.

## Lou Cooper Gives Recital at New School

Lou Cooper, pianist, gave his first New York recital at the New School for Social Research on the evening of June 9 at 8:30 P. M. The Flatbush Arts Theatre sponsored the recital.

Mr. Cooper's program included works by Beethoven, Brahms, Schumann, Mendelssohn, Gershwin, Seigmeister and Paul Bowles.

## Dr. Ruby Davy Gives Lecture-Recital on 'Color in Music'

Dr. Ruby Davy, said to be Australia's first and only Doctor of Music, made her first appearance in the United States on June 10, in Carnegie Chamber Music Hall in a lecture-recital on 'Color in Music'. Dr. Davy's lecture considered color of orchestral instruments, as regards key, vocal color, color of the spoken word, harmonic color and national color. N.

BEATRICE EATON, mezzo-soprano. RALPH VILLANO, baritone. Louise Hayden and Ralph Harrel, accompanists. MacDowell Club, May 15, evening. Duets from 'Cavalleria Rusticana' and 'Don Giovanni'; arias for mezzo-soprano from 'Cavalleria Rusticana', 'Carmen' and 'Le Prophète', also song groups for both artists in English and an Italian group by Mr. Villano.

FAITH DANIELS, pianist; MOZART STRING SINFONETTA, Wesley Sontag, conductor, Rand School Auditorium, May 5, afternoon. Beethoven Concerto in B Flat, Prelude and Fugue by Bach, Haydn Sonata and works by Mendelssohn, Debussy, Chopin and Lavalee, with Mozart's A Major Concerto as a closing work.

## Marian Anderson Gives Fifth New York Recital

Marian Anderson, contralto. Kosti Vehanen, accompanist. Carnegie Hall, May 26, evening:

'O del mio amato ben'...Donaudy  
Pastoral...Veracini  
'Agnus Dei'...Bizet  
'Aufenthalt'...Schubert  
'Immer leiser wird mein Schlummer'...Brahms  
'Von ewiger Liebe'...Donizetti  
'O Mio Fernando' ('La Favorita')...Vehanen  
'Evening Prayer'...Melartin  
'Give My Thy Heart'...Sibelius  
'Solitude'...Sibelius  
'My Lord, what a mornin'...arr. by Burleigh  
'I can't stay away'...arr. by Hayes  
'I was there when they crucified my Lord'...arr. by McGinsey  
'Honor, honor'...arr. by Johnson

This was Marian Anderson's fifth recital of the season in Carnegie Hall, and she was greeted by a capacity audience which had all of the enthusiasm which had been displayed by the first. The concert was given for the benefit of four organizations: the National Association for the Advancement of Colored People, the Division of Colored Work of the National Council of the Y. M. C. A., the National Urban League and the International Committee on African Affairs.

Mayor La Guardia was present in a box, and the recital served as an occasion for audience tribute to the singer of generous proportions. In excellent voice, Miss Anderson sang a long and varied program with her accustomed emotional intensity and artistry, beginning with Donaudy's charming air, but soon reaching the group of Schubert and Brahms Lieder in which her fullest powers were displayed. After Finnish songs, including two by Sibelius, came a group of spirituals. Mr. Vehanen's accompaniments were excellent and the audience demanded many encores of the generous artist. V.

## Marianne Oswald Makes American Debut

Marianne Oswald, French disease and interpreter, gave her first recital in New York in the Little Theatre in the Channin Building, where a program of French texts, written especially for this artist, began with Jean Cocteau's 'La Dame de Monte Carlo'. Others represented on the list, which was presented as a tribute to French writers engaged in the war, were Jacques Prevert, Ribemont-Dessaignes, Jean Lenoir, George Henri Clouzot and Gaston Prevert. Joseph Kosma, Louis Beyts and Maurice Yvain were among the composers of the songs, or incidental music. Mme. Oswald was warmly welcomed by a capacity audience. The assisting musicians were Adam Gelbtrunk, pianist; Joe Bilviano, accordionist, and Daphne Bull, harpist.

## Kate Keith Field Heard in Recital

Kate Keith Field, soprano, gave a recital in the Carnegie Chamber Music Hall on the evening of June 4. Miss Field made her debut in New York two years ago. She opened her program with Handel's 'Care Selve' and Mozart's 'Non so più' from 'The Marriage of Figaro'. A French group followed comprising an ariette by Grétry, and two arrangements by Weckerlin. Miss Field then sang Lieder by Brahms and songs by Duparc, Durand, Foch, Fourdrain, Besly, Hughes, Hadley and Quilter. The accompanist was Milford Snell. N.

## Country Dance Festival Given

The Country Dance Society, formerly the English Folk Dance and Song Society of America, presented its Silver Jubilee Festival in the Seventh Regiment Armory on the afternoon of May 4. Nineteen groups from various Eastern centers, about 500 dancers in all, were seen in Morris dances, square dances, and country dances of different types. An orchestra, conducted by Alice K. Haigh, of which Andre Chamberlain was first violinist, furnished the accompaniment. Philip Merrill was the assisting pianist. Music for the dances was arranged for orchestra by Cecil J. Sharp, founder of the society; R. Vaughan Williams, Arnold Foster and Miss Haigh. M.

## CHICAGO CONCERTS MARKED BY VARIETY

**Singers, Instrumentalists and Dancers Add to Calendar—Many Make Debuts**

CHICAGO, June 10.—Jose Alvarez and Mira Soriano, Spanish dancers, attracted a good-sized audience to the Goodman Theatre on May 26, in a program covering the principal styles of Spanish dances. All the dances were expressively interpreted. Jean Williams, Chicago pianist, assisted.

Dorothy Edidin, lyric soprano, was heard in Kimball Hall on the same afternoon. Throughout her program she revealed ability to convey her conception of each work in a satisfying manner. Robert MacDonald was accompanist.

Jan Peerce, tenor, was the guest artist, with the Workmen's Circle in its fortieth anniversary concert in the Civic Opera House on May 26. Two choral groups, the Workmen's Circle chorus, Paul Held, conductor, and the Workmen's Circle school chorus, a children's group conducted by S. Robinowitz, participated in the choral singing. Mr. Peerce was in splendid voice and was heard to good advantage in several operatic arias and songs. He was accompanied by Franz Pfau.

Mae Doelling Schmidt, pianist, played several works by Eleanor Everest Freer, at the annual musicale given by musicians of the Arts Club on May 28. Jeanne Boyd, composer, accompanied Robert Speaker, baritone, who sang several of her songs. Frances Coates Grace sang excerpts from 'Amelia Goes to the Ball' by Menotti, accompanied by Robert MacDonald. Rose Lyon DuMoulin, pianist, introduced a new rhapsody by William Peltz.

Joy Cole, soprano, assisted by her sister, Jane Cole, pianist, gave a recital in Kimball Hall on May 27. Miss Cole though blind, has not let that deter her. Her singing seemed to have an inner radiance and each piece had its own eloquent appeal. Jane Cole played a Chopin group and music by Poulenc, Debussy and Albeniz.

On Tuesday evening Virginia Wilson, mezzo-soprano, made her debut in Kimball Hall. Miss Wilson's work revealed careful application and discrimination. Throughout a taxing program she displayed artistic restraint and sound musicianship. Her accompanist, Charles Eiferle, added a solo group.

### Artists Make Joint Debut

On the same evening Jeanette Risler, pianist, and Charles Fischman, flutist, in a joint debut recital, brought the current Young American Artists series in Curtiss Hall to a close. Mr. Fischman's tone was good, with ample variety in shading to sustain interest in his playing. Robert MacDonald played excellent accompaniments for Mr. Fischman.

Miss Risler's playing was stamped with authority and showed an unusually intelligent grasp of the material she played.

Anna Zaretsky Elvove, mezzo-soprano, was heard in Kimball Hall on May 31, in Italian, Russian, German, French and Yiddish music. She was assisted by Edward Epstein, pianist. Julia Le Vine played understanding accompaniments for Miss Elvove.

Friedel Schlippert, soprano, winner of the Chicago City Opera auditions last season, had a well-filled house for her recital in Kimball Hall on May 20. She



PREPARING HONEGGER'S 'CHRISTOPHE COLOMB'

At the Broadcasting Studio in Lausanne, Where the Work Was Performed for Radio Listeners on April 16, Are Seen (Standing) the Composer, Arthur Honegger, and the Author of the Text, William Aguet; (Seated, Left to Right) Ernest Ansermet, Who Conducted the Orchestre de la Suisse romande; F. Porchet, Director of the Choeurs de Lutry, and Ed. Moser, Who Was in Charge of Musical Production

LAUSANNE, SWITZERLAND, May 25.—Arthur Honegger's 'Christophe Colomb', a work in seven scenes with text by William Aguet, created especially for radio performance, was broadcast from Lausanne on April 16. Ernest Ansermet conducted the Orchestre de la Suisse romande in the performance, and the Choeurs de Lutry, which are directed by F. Porchet, were also heard.

has a voice of great beauty and charm which was heard to good advantage in a program of arias, Lieder and art songs. Edgar Nelson accompanied.

The Tchaikovsky centenary again received tribute when Sidor Belarsky, bass, gave a program of this composer's works in Kimball Hall on May 22. A rich tone quality, plus active imagination handled with due restraint, gave Mr. Belarsky's recital unusual interest. He had the very fine artistic assistance of Sergei Tarnowsky at the piano.

The Montgomery Ward chorus, directed by Harry S. Walsh, gave its second annual Spring concert on May 24, in Thorne Hall. Frederick Braucher, violinist, and Pedro Krause, tenor, were the assisting artists.

Lillian Sugar, young Chicago dramatic soprano, in recital in Kimball Hall on May 14, throughout a well-selected program, impressed with the good taste and intelligence of her work. Excellent accompaniments were supplied by Kurt Herbert Adler.

An interesting program given by Adeline Zach, mezzo-soprano, in Kimball Hall on May 15, included early Italian, Russian, German, French and English songs. Florence Twomley accompanied.

Walter Liberace, pianist, gave a recital in Kimball Hall on May 16, displaying good musicianship, fine tonal color and interpretative ability.

On the same evening, Michael Signorelli, tenor, appeared at the Chicago Woman's Club auditorium in a program composed largely of arias from well-known operas. Leo Kopp was the accompanist.

Solo roles, both sung and spoken, were taken by Marguerite Cavadasky, Hugues Cuénod, Paul Pasquier, Stephen Audel, Jean Ayme and William Aguet, and the company of the Radio-Théâtre of Lausanne. The work, which depicts the adventures of the discoverer through the medium of lyric poetry and music, lasts an hour. It represents a special adaptation of music and poetry to the radio.

Helena Morsztyn, pianist, gave a Chopin recital in Orchestra Hall on May 17, for the benefit of Polish relief under the auspices of the Chicago Legion of Young Polish Women.

Under the Bertha Ott award, Joan Alizier, Diana Brodsky, Genevieve Czerwinski, Millicent Pine, Mary Theos, Richard Feinberg, Harriet Kaplan, pianists, winners of the student contest of the Society of American Musicians, and Sylvia Gordon, violinist, gave a concert in Kimball Hall on May 17.

The Freiheit Gezang Farein, a Jewish choral society, directed by Eugene Malek, featured Max Helfman's cantata, 'Travels of Benyomin the Third' in their concert in Orchestra Hall on May 19. The cantata, together with the two groups of smaller numbers, were sung with alertness, resiliency and faithful adherence to pitch. Dorothy Bloom Weiss played the piano accompaniments.

Bernice Levin, pianist, assisted by Belle Tannenbaum at a second piano, played Von Weber's 'Konzertstück', Op. 79, as part of the concert program given by the Freiheit Gezang Farein.

At the Goodman Theater on the same afternoon, the B'nai B'rith chorus, directed by Ruth Morris, gave its first downtown concert. This mixed choir of fifty voices, sang with freshness and well-balanced tone.

The Chicago Concert Chorus, with Lucy Atkinson conducting, and Mary Ruth Craven, as accompanist, gave its fifth annual concert in Kimball Hall on May 19. Incidental dances by several dancers added further interest to the program.

CHARLES QUINT

## CHICAGO WPA AIDS IN COMMUNITY WEEK

**Music Division Gives Concerts and Demonstrations of Accomplishments**

CHICAGO, June 10.—The music division of the state administration of WPA projects, sponsored by the Chicago board of education under the supervision of Mabel Sharpe Herdlen, gave twenty-four programs and nine demonstrations and collaborated in eleven demonstrations of home-making tours of the city's foreign districts, parent education, and other projects as its contribution to the national "This Work Pays Your Community" week of the WPA projects, which ended on May 25.

In a gala concert at the Studebaker Theatre on May 23 more than 600 musicians took part. Ten Chicago orchestras, bands and choral groups, units of the WPA, were heard. They included the American Concert Orchestra, conducted by Ralph Cissne; the Dearborn Concert Orchestra, directed by Theodore Romhild; the National Youth Orchestra, Irwin Fischer, conductor; the Metropolitan Concert Orchestra, William Fantozzi, and the Illinois Symphony, conducted by Albert Goldberg.

### Many Bands Take Part

Bands taking part were the Columbia Concert Band, composed of Negro musicians under Norman L. Black, and the Illinois Concert Band, directed by Max Bendix. The Chicago Operetta Company sang a medley of songs from 'Chimes of Normandy' and 'The Pirates of Penzance'. A group of negro spirituals and work songs were sung by the Jubilee Singers, under James A. Mundy. The third choral group was the Illinois Philharmonic Choir, directed by Walter Aschenbrenner.

CHARLES QUINT

## BACH CIRCLE TO HOLD COURT MUSIC FESTIVAL

**Three Programs of Eighteenth Century Works to Be Given at Dunrovin Playhouse in Ridgefield**

A Summer festival of "Court Music of the Eighteenth Century" will be presented on three consecutive Sunday afternoons, June 16, 23, and 30, by the Bach Circle of New York. The concerts, which will feature works of Bach and his contemporaries written for festival occasions, will be held at the Playhouse of Dunrovin, on the estate of William Matheus Sullivan, in Ridgefield, Conn. The advisory committee for the festival includes Povla Frijsh, Elisabeth Schumann, Mrs. Lionello Perra, Yella Pessl, Georges Barrère, Robert Hufstader, Douglas Moore, Leopold Mannes, Dr. Randall Thompson and William Matheus Sullivan.

The Bach Circle Orchestra, under Robert Hufstader, will play in two of the concerts, and the third will be a harpsichord recital by Miss Pessl, with Janos Scholz playing the viola de gamba. Other soloists will include Mme. Schumann, soprano, and Gloria Perkins, violinist. Mme. Schumann will sing a Bach Cantata, and Miss Perkins will play a Mozart violin concerto with orchestra.

Subscriptions for the festival may be secured from the Bach Circle of New York, 63 West 56th Street, N. Y. C., or at Dunrovin, Ridgefield, Conn.

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JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:  
John F. Majeski, President; Walter Isaacs, Treasurer;  
Kenneth E. Cooley, Secretary.

Executive and Editorial Offices  
Suite 1401-S Stelway Building, 113 West 57th Street, New York  
Telephone: Circle 7-0522 Cable address: MUAMER

OSCAR THOMPSON, Executive Editor  
FRANCES Q. EATON, Assistant to the Editor  
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager, Kimball  
Hall, 304 South Wabash Avenue. Telephone: Harrison 4544.

BOSTON OFFICE: GRACE MAY STUTSMAN, Correspondent,  
57 Rowe Street, Melrose.

LOS ANGELES — HOLLYWOOD: DOROTHY HUTTENBACH,  
1518 North Orange Grove Avenue.

FOREIGN REPRESENTATIVES  
GERMANY: GERALDINE DE COURCY, Kurfürstendamm 196, Berlin  
W. 15. Telephone, J 1 Bismarck 3041.  
FRANCE: EDMUND J. PRINGLETON, 65 Quai d'Orsay, Paris.  
ENGLAND: EDWARD LOCKESMITH, Howden, South Road, Taunton,  
Somerset.  
ITALY: GUIDO GATTI, s/o "La Rassegna Musicale," Via Gabriele  
Beretti, 9, Turin.  
CENTRAL EUROPE: H. H. STUCKENSCHEIDT, Panská 12, Prague 2.  
SWEDEN: KAJSA RÖTZEN, Radmansgatan 56, Stockholm. Tele-  
phone, 31, 41, 92.  
BRUSSELS: CHARLES LEBRENE, 185 Ave. Louise.  
SWITZERLAND: DR. WILLI REICH, Riehenring II, Basel.  
U. S. S. R.: VIKTOR BELAIEFF, Novinsky Boulevard, 31, Lodg 4,  
Moscow 69.  
CUBA: MISS CARIDAD BENITEZ, Calle G 153, Vedado, Havana.  
AUSTRALIA: MISS BIDDY ALLEN, The Argus, 365 Elizabeth St.,  
Melbourne.  
MEXICO: FRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.  
YUGOSLAVIA: MISS IVANA FISCHER, Demetrova 3, Zagreb.

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## Frederick Shepherd Converse

AN honored name is left by Frederick S. Converse, the distinguished American composer and musical educator who died in his home near Boston on June 8. Aside from being remembered as the composer of the first American opera produced at the Metropolitan—"The Pipe of Desire"—and another opera that found its way to public performance—"The Sacrifice"—Mr. Converse contributed to America's music a work that could only have been composed by an American, the orchestral fantasy, "Flivver Ten Million". His "American Sketches" also bespoke his interest in the native scene.

His studies were about equally divided between America and Germany, but his career was entirely American. He was of the so-called New England School of composers, though of a little later time than its leading figures. Converse possessed a fluent technique, he orchestrated with skill, and, as his "Flivver Ten Million" testifies, he had the gift of musical humor, rare in all times and countries.

## Summer Festival Time

AMERICA'S summer music season is on. Though by the calendar it is still late Spring, there is no mistaking the summer feeling of the outdoor and semi-outdoor events now in progress, with many others of a kindred nature soon to follow. The first fortnight of June brought the openings of the Municipal Opera season in St. Louis, Mo., and the Essex County Stadium Concerts at Newark, N. J., along with the Bach Festival at Berea, Ohio, and the Montreal Festival in Canada's largest city. To the third week of the month belong the openings of the Robin Hood Dell Concerts at Philadelphia, June 18, the Lewisohn Stadium concerts in New York, June 20, and the Zoo Opera in Cincinnati, June 20. Before the month closes Chicago will have both the Grant

Park concerts (already begun) and those at Ravinia, beginning June 27. Baltimore, too will swing into line with its Stadium concerts, June 28. Another June opening will be that of the Lost Colony Festival at Mantoloking, N. C., June 29.

With most of the above continuing in July, that month will have various additions to make to the calendar of outdoor musical events. In California, the Hollywood Bowl concerts will begin on July 9. Carmel's Bach Festival is set for July 17-23. In New York, the annual Chautauqua Festival, including opera, symphony and choral events will open on July 14. Another festival is that scheduled for Salt Lake City, Utah, July 20-24. August 1-18 are the dates of the annual Berkshire Festival at Tanglewood, Mass. The summer calendar of important events thus leads on, almost to the Worcester Festival in the early Autumn.

Though a few European festivals are still scheduled, they can have no interest for Americans, who could not normally obtain visas to attend and who would be foolhardy to attempt the trip through the war zones, even if this were possible—and if, as may be seriously questioned, the events ever take place. Nothing indicates America's growing self-sufficiency in music better than the array of festivals in this country. These not only supply the musical needs of this country through the warm weather months but do so without suffering in any way from what is fast becoming a situation of complete severance from former sources of supply of musical talent in Europe. The American festival is international in the same sense that American life is. But it is made in America for Americans—including those Americans who formerly went abroad each summer for their music but who are now learning more and more with every year the wealth of good things in store for them when they stay at home!

## That List of Don't's

BY request, we are reprinting here the list of don't's that appeared in an earlier issue, with an addition from another issue. Back of the request, as the reader who sends it makes known in a communication to the editor, is one opera-goer's personal annoyance over being confronted once more with the superfluous 'La' when he went to hear Puccini's 'Tosca' at the Center Theatre during the San Carlo Company's recent New York engagement. Here they are:

*Don't say 'La Tosca'.* That is the title of the play, but not the opera, which is just 'Tosca'. If you want "la", plus "la-la-la", the place to find it is in some of the old coloratura operas.  
*Don't say 'The Sorcerer's Apprentice'.* Say 'The Apprentice Sorcerer'. There is really a difference and it's the latter that conforms to the meaning of the French title 'L'Apprenti Sorcier'.  
*Don't call the composer de Falla unless you use the entire name, Manuel de Falla.* Say just Falla. That's Spanish usage.  
*Don't call the opera 'I Pagliacci'.* Leoncavallo's own score has no "I". Neither has the published score. Say just 'Pagliacci'.  
*Don't say 'Die Götterdämmerung'.* Wagner didn't and what Wagner didn't do is quite as sacred to our devout Wagnerians as what he did do. Say 'Götterdämmerung'.

To which may be added this general injunction to writers and program makers: Don't spell the name Händel or Haendel, but use the simple Handel. Though born a German, Handel became an English subject and changed the spelling of his name accordingly. It is Handel on his naturalization papers and it was Handel thereafter. Why go back to a spelling which Handel himself discarded? It smacks of affectation rather than of scholarship in the English-speaking world—the world that Handel chose for his own. The man who wrote 'Messiah' was definitely Handel, not Händel. 'Raus mit that umlaut!

## Personalities



At the Rim of the Grand Canyon Are Kirsten Flagstad and Her Daughter, Elsa, Shielding Their Eyes with Smoked Glasses and Enjoying the Vista

**Somigli**—When Puccini's 'La Fanciulla del West' was revived recently at La Scala, the role of Minnie was sung by the New York soprano, Franca Somigli.

**Kreisler**—Now a French citizen, Fritz Kreisler recently made two donations, one of 50,000 francs and one of 25,000 francs, to the French Red Cross.

**Prokofieff**—On account of passport difficulties, Serge Prokofieff is said to be still unable to leave Russia.

**Pons-Kostelanetz**—Lily Pons and Andre Kostelanetz celebrated their second wedding anniversary Sunday, June 2. They were married in 1938, at Miss Pons's home in Silvermine, Connecticut.

**Rachmaninoff**—Latest to join the Long Island colony for the Summer, are Sergei Rachmaninoff and his wife who have taken a house on the Sound at Centreport, which they will occupy late in May.

**Maynor**—At the recent conference on community problems held in Washington, D. C., Dorothy Maynor, Negro soprano, was present upon the special invitation of Mrs. Roosevelt. Miss Maynor was the only practicing musician asked to take part in the conference.

**Mitropoulos**—The Greek conductor of the Minneapolis Symphony, Dmitri Mitropoulos, has decided to forego a trip to his native Athens, not on account of not being able to get there, but rather because of the difficult problem of getting back to the United States.

**Barrère**—On May 20, occurred the thirty-fifth anniversary of the first recital given in this country by Georges Barrère, who at that time was a member of the New York Symphony and of the faculty of the Institute of Musical Art.

**Glatz**—When scheduled to give a recital recently in Waterloo, Iowa, Hertha Glatz encountered union difficulties, so when the audience assembled, Miss Glatz chartered busses and transported the entire gathering to Cedar Falls, eight miles away, where the concert proceeded without interruption.

**Travers**—After auditioning hundreds of talented juveniles for a part in the Paramount picture, 'Magic in Music', to be filmed at the music camp at Interlochen, Mich., Patricia Travers, young violinist who was soloist at the Lewisohn Stadium last Summer, was selected to appear with Alan Jones and Mary Martin. Andrew Stone is to direct the production.

## PALESTINE PLAYERS PAY VISIT TO EGYPT

**Weingartner and Bronislaw  
Sculz Conduct—Second Tour  
Is Arranged**

CAIRO, EGYPT, May 4.—Music life in Egypt is largely organized by the Société de Musique d'Égypte with headquarters in Cairo and Alexandria. There is no regular orchestra, and orchestral programs are provided by the Palestine Symphony, which travels the distance once a year in order to give concerts in the Egyptian towns. This year, however, the concerts proved so extremely successful that a second additional tour was arranged.

Previous conductors have included Toscanini, Dobrowen, Szenkar, Neumark, while the latest series was led by Weingartner, whose first tour to the Near East was arranged by the Palestine Orchestra. Weingartner's first program, enthusiastically received by a capacity audience, contained Beethoven's Eighth and Mozart's G-Minor symphonies, and a first performance was given of Darius Milhaud's clever 'Trois Rag Caprices' for orchestra. The second program brought Berlioz's 'Symphonie Fantastique', Weber-Weingartner's 'Invitation to the Waltz', and Beethoven's Fourth.

Bronislaw Sculz, member of the Palestine Symphony, conducted a special concert for the British troops in Egypt.

### Chamber Events Are Many

Chamber music and recitals are also arranged by the Egyptian Société. Most of the artists are of the ensemble of the Egyptian State Broadcasting Service, of which Joseph Huttel is musical director.

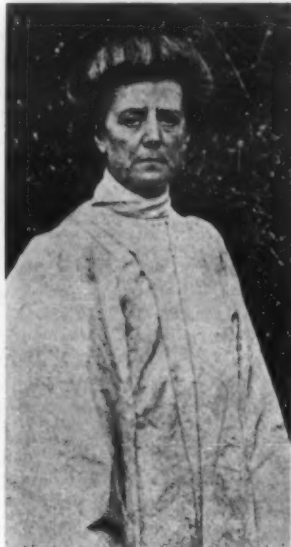
Guest artists during recent months were Bronislaw Huberman, Magda Tagliafero, Stefan Ashkenase, the Léner Quartet, Emil Frey and Wanda Landowska. Of local artists, Gerhard Willner was successful in a recital of piano music by Schubert and Schumann, assisted in a group of songs by Dora Willner. A two-piano program by Harry Mayer and Dr. Hickmann included contemporary works. The singer Hosna Dorra offered a program of works by Falla, Poulenc, Algazy, Krein. Georges Themeli played Schumann's piano concerto under Huttel.

Opera used to be given at the Royal Opera House where the first performance of 'Aida' was given in 1871, by visiting stagiones, but the European situation has temporarily made this musical branch inactive in Egypt.

DR. PETER GRADENWITZ

## What They Read Twenty Years Ago

MUSICAL AMERICA for June, 1920



Left to Right: Dom Mocquereau, Leading Authority on the Gregorian Chant, Who Attended the Gregorian Congress in New York; Dame Ethel Smyth, English Composer, Who Had Recently Published Her Memoirs, 'Impressions That Remain'; and Mabel Garrison, American Soprano of the Metropolitan Opera Company



Left: James G. Hunecker, Music Critic. Right: David Bispham and Lucy Gates in 'La Serva Padrona'



### What Was the Idea?

Caruso Unhurt as Bomb Explodes in Havana Theatre. Infernal Engine Explodes During 'Aida' in National Theatre While Tenor Is Dressing for Second Act of Farewell Performance.

1920

### What Became of It?

Launch Plan to Found Municipal School of Music, New York City Ad-

ministration Takes Initiative in Comprehensive Scheme to Establish Great Conservatory.

1920

### A Long Career

Saint-Saëns, who goes to Athens shortly, to play, wrote to a friend, "I am the oldest living pianist". Mr. Saint-Saëns, who is eighty-four, began playing piano when two and one-half years old.

1920



Above: Leopold Auer, Eminent Violin Teacher.

Below: Frieda Hempel as Annetta in 'Crispino e la Comare' at the Metropolitan



### We Might Try It Now

See Music as a Great Force in Industrial Crisis. Musicians at Des Moines Conference of General Federation of Women's Clubs Applaud Chicago Business Factor When He Declares Music Is Organizing Influence in Present World Situation.

1920

### Then and Now

The opening concert of the series to be given in the Lewisohn Stadium by the National Symphony under the baton of Walter Rothwell will take place on June 26. Rosa Ponselle of the Metropolitan will sing 'Elsa's Dream' from 'Lohengrin' and an aria from 'Il Trovatore'. The orchestral part of the program will include Schubert's 'Unfinished' Symphony, Liszt's 'Les Préludes'; Chabrier's 'España' and the Prelude and 'Liebestod' from 'Tristan und Isolde'.

1920

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## ALICE M. DITSON LEAVES HER ESTATE TO COLUMBIA

**Widow of Music Publisher Bequeaths  
Residuary Possessions for Music  
Fellowships**

Columbia University has received the residuary estate of Mrs. Alice M. Ditson, widow of the music publisher, Charles H. Ditson, in a bequest to establish and maintain fellowships in music and to aid musicians which became known when her will was filed for probate in Surrogate Court on May 15. Mrs. Ditson directed that the trustees of Columbia University also be the trustees of her trust, which is to be known as "The Alice M. Ditson Fund". In using the income she asked the trustees

to consult with an advisory committee of not less than three nor more than seven members.

Mrs. Ditson chose as members of the first such advisory committee Harry H. Flagler, philanthropist and music patron; Theodore F. Steinway, head of Steinway and Sons; Albert Spalding, violinist; Albert Morris Bagby, musical director; Charles Garside, lawyer, and Carl Engel, composer and music publisher. The Music School Settlement, of which Mrs. Ditson was one of the founders, received \$10,000.

A recent edition of the works of Friedrich Nietzsche includes a list of forty-five musical compositions by him. These include symphonies, settings of the mass and songs.



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## NEW HAVEN PLAYERS COMPLETE SEASON

### David Stanley Smith Conducts Brahms's 'Requiem'—Opera Buffa Is Performed

NEW HAVEN, June 10.—With Brahms's 'Requiem' as an impressive finale, the New Haven Orchestra Association concluded its forty-sixth season in Woolsey Hall on May 13. Dean David Stanley Smith conducted a program which also included Saint-Saëns's Third Symphony with Luther Noss assisting; soloists in the 'Requiem' were Ida Reger and Philip Simonds, and the chorus of 125 voices was notable for the

participation of the Woman's Choral Society trained by Hugh Smith.

The new season, comprising eight Monday-evening concerts, will open on Oct. 14, with the same conductors in charge of the season's repertory, and Harry Berman continuing his highly successful Concerts for Young People. Dean Smith, retiring as head of the School of Music, will continue to conduct the orchestra, and Richard Donovan, new acting-dean, and Hugo Kortschak will alternate.

A new group of young people sponsored by the School of Music and the Yale University Theatre presented

### OPERA BUFFA IN NEW HAVEN

Students of the School of Music at Yale University and the University Theatre Present Haydn's Opera, 'The Apothecary'. Principals Were Robert Nicholson, Hubert Norville, Evelyn Case and Clifford Newdahl. Newell Jenkins Conducted.

Haydn's 'The Apothecary' on May 17 and 18, as the first of a projected series. William Lyon Phelps graced both occasions with an introductory address, setting the pace for a lively performance by Robert Nicholson, Hubert Norville, Evelyn Case, and Clifford Newdahl; Newell Jenkins, conducted. The enthusiasm of the audience spoke well for future interest by a wider public.

H. EARLE JOHNSON

### Yale Library Receives Rare Manuscript

A rare musical manuscript of the Fifteenth Century, one of the few examples extant of the Burgundian Chansonniers, was presented to Yale University Library by Paul Mellon, Yale, '29, of Pittsburgh, a Yale library associate.

## TO HOLD FESTIVAL OF MODERN MUSIC

### International Society for Contemporary Music Invites Submitting of Works

Roger Sessions, president of the International Society for Contemporary Music, announces that composers of all nations are invited to submit works for performance at this year's festival in November in New York. Works may be submitted up to July 1, 1940, and compositions submitted may be orchestral, choral or chamber music works. They must have been written not more than five years ago, and must have had a previous performance. Only one score need be submitted, provided parts are available if needed, and works may be sent in manuscript or published form.

The society has decided to hold its festival the week of Nov. 11, including orchestral and chamber music.

Composers wishing to submit works should send them to the Secretary of the International Society for Contemporary Music, Dorothy Lawton, 121 East 58th Street, New York City. This year's jury includes Roger Sessions, United States; Karol Rathaus, representing Poland, Hungary and Austria; Ernst Krenek, Czechoslovakia; Joaquin Nin-Culmell, Spain, France and America, and Sidney Chapple, England.



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## MONTEUX CONDUCTS PENSION FUND EVENT

All-Tchaikovsky List Brings  
\$3,000—Sylvia Lent Plays  
Concerto by Mozart

SAN FRANCISCO, June 2.—It has taken three weeks following the close of the regular symphony concerts for musical activities to slow their pace to the usual between-seasons lull.

One of the main events, however, was the San Francisco Symphony's own extra concert, an all-Tchaikovsky memorial conducted by Pierre Monteux which netted, thanks to a sell-out house, the orchestra's Pension Fund the extent of almost \$3000.

On May 12 Sylvia Lent, violinist, was guest artist with Mr. Monteux and the Symphony in a fluent, clean presentation of Mozart's D Major Concerto at the opening concert of the Marin Musical Chest series at San Rafael. Guest artists at the remaining three concerts will be Dusolina Giannini, Lawrence Tibbett, and the San Francisco Opera Ballet.

MAXINE CUSHING

PAULY TO SING CARMEN  
FOR FIRST TIME IN U. S.

Metropolitan Soprano Will Appear in  
Role at Robin Hood Dell  
and at Stadium

Rose Pauly, soprano of the Metropolitan Opera, will make her first appearances in America as Carmen in the Bizet opera at the Robin Hood Dell in Philadelphia with the Dell Orchestra under the baton of Alexander Smallens on June 20 and 21. Armand Tokatyan, tenor of the Metropolitan Opera, will sing Don José.

Mme. Pauly will also be heard as Carmen at the New York Stadium Concerts on July 29 and 30 with the New York Philharmonic-Symphony. Mr. Tokatyan will again be the Don José and Charlotte Boerner will sing Micaela. Mme. Pauly will sing the role in French.

On June 6, Mme. Pauly appeared as soloist with the Toronto Promenade Symphony Orchestra under the baton of Reginald Stewart in Toronto, Canada. Before she joins the Metropolitan Opera for the season of 1940-41 in the Fall, Mme. Pauly will be heard in 'Salome' and 'Der Rosenkavalier' with the Chicago Opera in November and December.

Weissmann to Conduct New Jersey  
Symphony

MONTCLAIR, N. J., June 10.—Announcement of the appointment of Frieder Weissmann as conductor of the New Jersey Symphony was recently made, together with the orchestra's schedule for next season. Concerts will be given in December, February and April, the first pair to be on Oct. 21 and 22, with Hilda Burke and James Melton as soloists. Later soloists will be Joseph Szigeti, Maurice Eisenberg, William Primrose and Egon Petri.

P. G.



### CONTEST WINNERS

The Winning Violin and Piano Team in the Recent MacDowell Club Competitions, Eugene Limberg (Left) and Virginia Duffey (Right), Shown Here With Herman Neuman, Musical Director of Station WNYC, After a Recent Broadcast of Sigma Alpha Iota, Second in a Series Sponsored by the National Musical Fraternity

## MEMPHIS SYMPHONY ENDS SECOND YEAR

Tuthill Conducts Orchestra in  
Final Event with Knitzer  
as Soloist

MEMPHIS, TENN., June 10.—The Memphis Symphony closed its second season on May 7, under Burnet Tuthill. The soloist was Joseph Knitzer, who played the Beethoven Violin Concerto. The program opened with a Fugue in A Minor by Joel Hayden, Jr., in a first performance. The other works were the Mozart Symphony in G Minor and Weber's Overture to 'Euryanthe'.

The Memphis Symphony Society is now in the midst of its membership campaign. It is hoped to use four soloists in the four concert series instead of two, as was the case this year.

The Beethoven Club has completed the spring membership campaign for its Civic Concert Series and announced four concerts for 1940-41. They will offer Bartlett and Robertson, Jan Kiepura, Anne Jamison and the St. Louis Symphony, the latter for the sixth consecutive year.

J. C.

### Carlyle Bennett Sings in Westport

WESTPORT, CONN., June 10.—The South Shore Music Club gave its final concert of the season on the evening of May 25, presenting Carlyle Bennett, tenor, assisted by Federico Longas at the piano. Mr. Bennett was heard in a varied program including an entire group devoted to Schumann and also a group by his accompanist, Mr. Longas. Other works were by Gluck, Donaudy, Rachmaninoff, Waller, Kramer and La Forge. He was enthusiastically received by a large audience.

Seattle's Greater Artist Series to  
Include Seven Events

SEATTLE, WASH., June 10.—Cecelia Schultz's Greater Artist Series for 1940-41 will present five events: Josef Hofmann, pianist; Helen Traubel, soprano; the San Francisco Opera Ballet, Bidu Sayao, soprano; Jascha Heifetz, violinist; Richard Crooks, tenor, and John Charles Thomas.

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## Pasadena Attends Fifth Music Festival

(Continued from page 3)

join the citizenry in tribute to music and the musical resources of the community.

Because of the fact that the Festival Association is sponsored by a committee of music-loving individuals who believe that the cultural influences of music belong to the people, seven of the nine programs were open to the public without charge. The operatic concert on Tuesday night, May 21, and the performance of 'Belshazzar' on May 23, were the two exceptions.

### Oratorio Strikes a Modern Note

'Belshazzar', with its story of dictators, intrigue and battle, sounds a strangely modern note. For Belshazzar, King of Babylon, there was a Daniel to interpret the handwriting on the wall; for our modern dictators, apparently, no Daniel has yet arisen. Symbolically, it is the age-old story of conflict between good and evil, with mankind forgetting his God until the results of his wickedness have overtaken him. It is the sort of theme in which Handel revels, with opportunity for various soloists, and a choral "line" of unusual sweep and brilliance.

Dr. Lert's devoted labors with the chorus of 150 voices throughout eight months of rehearsal bore abundant fruit. Seldom does one hear more magnificent choral effects than were heard on this occasion. Moreover, the English text was clearly enunciated, an example which some of the soloists might well have emulated. Particularly effective was the humming chorus, representing the sleeping Babylonians. The voices were generally of excellent quality and it was evident that each singer had learned well every phrase of his music.

Likewise, the orchestra, which was augmented by a few professionals to some ninety players, did highly commendable work. Dr. Lert has trained this body of amateur musicians for several years, and they now play with professional skill and assurance. They had absorbed the spirit of the music and were unusually responsive to the leader's demands. No orchestra could meet the challenge of a specific style of playing with more enthusiasm or finer feeling than this group of young men and women who compose the Pasadena Civic Orchestra.

Despite the fact that prominent artists came from the East for this appearance, the evening belonged to Dr. Lert and his musicians and singers. Charles Kullman



Dr. Richard Lert, Director of the Pasadena Festival

sang the part of Belshazzar, and managed to give the role plausibility, although a more heroic voice and style would have been better suited to the part. Elisabeth Rethberg had the part of Nitocris, the mother, and Douglas Beattie sang the airs allotted to Cyrus, the King of the Persians. Some of the best singing of the evening was achieved by Sten Englund in the part of Gobrias, and by Joseph Sullivan as Daniel. Ruth Terry Koehig was heard in the small role of Nitocris's companion.

The operatic concert on Tuesday attracted a large audience that took much pleasure in the singing of Mme. Rethberg, Mr. Kullman and Mr. Beattie, assisted by the orchestra under Dr. Lert. The program included a scene from Wagner's 'Lohengrin', sung by the soprano and tenor; the 'Garden Scene' from Gounod's 'Faust', in which Miss Koehig joined the trio of vocalists, and solo groups by each of the Metropolitan Opera singers.

The free concerts included a vesper service on May 19, in which Mr. Beattie was guest soloist; a combined choral concert, a program of school music, arranged and conducted by Dr. John Henry Lyons; young artists' day, a symphony concert led by Maurice Koehler, and two band concerts.

Although the festival brings a continually mounting deficit each year, the cultural benefits far outweigh the material costs, and plans are afoot for a festival of even greater design next year. Andrew Neff is president of the Association.

## PIANO TEACHERS HOLD ANNUAL GUILD AUDITIONS

National Organization Hears Applicants for Honors in Four-Day Session in New York

The eleventh annual auditions of the National Guild of Piano Teachers in New York were held from June 5 through June 8 at the Hotel Biltmore. The auditions took place in ninety-two cities throughout the nation. Applicants sought to win a place on national, state or district honor rolls. National honors require the memorization of ten piano pieces and a grade of 80 per cent or more; state honors require seven pieces and a grade of 80; and district honors demand four pieces with a minimum grade of 80 per cent.

During the course of the four-day session 400 pianists ranging in age from six to twenty-one years were heard. Judges included Hans Barth, director of the National School for Musical Culture; Clarence Adler and Effa Ellis Perfeld, teachers; William O'Toole,

founder of the Trenton Conservatory of Music; Harold Morris, of Columbia University; Carl M. Roeder, of the piano faculty of the Institute of Musical Art; and Hazel Griggs, editor of the *Monthly Piano Teachers Bulletin*. Earl Ellison, president of the Guild, presided at the opening session.

## NOVELTY BY MOZART AT PRINCETON FETE

American Premiere of Work Sung at Choir College by Baumgartner

PRINCETON, N. J., June 1.—What was said to be the American premiere of Mozart's aria 'Lassen Muss Ich Die Geliebte', was given at the Westminster Choir College in the Chapel in connection with the annual Westminster Festival Week on the afternoon of May 20. The festival was concluded with the Choir College Graduation exercises on May 23. Dr. John Finley Williamson is director of the Westminster College Choir.

John Gaius Baumgartner, baritone of the College Faculty, sang the aria, accompanied by a string ensemble of seventeen players under the direction of Sandor Salgo, former concertmaster of the Budapest Symphony and now a member of the Choir College faculty. Mr. Baumgartner sang the work in its original German.

Mozart composed the aria in Prague in 1791, but for more than 140 years it was thought to be the work of Jaquin. Shortly before coming to this country in 1933 Dr. Albert Einstein discovered the original manuscript in Vienna. The famous mathematician, an accomplished violinist, called Dr. Paul Nettle, musicologist, to confirm his suspicion that the aria was by Mozart and not Jaquin.

Beside the Mozart aria compositions by Bach, Bartini and Handel were performed.

### Works by Mary Howe Are Heard

Several organizations have presented works by Mary Howe, Washington composer, lately. Her chorus, 'Spring Pastoral', for women's voices, was sung by the combined choruses of a A Cappella Choir of Ridgewood, the Hackensack Women's Chorus and the Wyckoff Choral under Charles Hobbs, on April 30 in Hackensack, May 13 in Ridgewood, and May 17 in Brooklyn, N. Y. On April 25 her 'Suite Melancolique' for violin, cello and piano was played by John Alden, Mrs. Finckel and Mil-

## Paul Robeson to Make Summer Concert Tour

Singer Will Appear at Lewisohn Stadium and Hollywood Bowl

Paul Robeson, Negro bass-baritone, will fill Summer engagements this season before beginning his first concert tour of the United States in four seasons. He will sing at the Lewisohn Sta-



Paul Robeson

dium in New York on June 24, and at the Hollywood Bowl on July 23, and will play dramatic engagements at Westport, Conn., and Princeton and Maplewood, N. J., in Eugene O'Neill's 'Emperor Jones'.

Mr. Robeson begins his Fall tour on Oct. 6 in Carnegie Hall, where he will re-appear in December as soloist with the Philadelphia Orchestra. Among the cities in his tour will be: New Brunswick, N. J.; White Plains, Troy and Hamilton, N. Y.; Nashua, N. H.; Chicago; Minneapolis; Fargo, N. D.; Seattle and Corvallis, Wash.; Portland and Eugene, Ore.; San Francisco, Los Angeles, Salt Lake City and Provo, Utah, and Philadelphia and State College, Pa.

lard Taylor, at the annual convention of the League of American Pen-Women in Washington, D. C. Harriet Cohen, English pianist, played a special arrangement of Bach's 'Komm Süßer Tod' by Mary Howe, over WEAF on May 15. The Galaxy Music Corporation has just issued a transcription for two pianos by Miss Howe of Bach's 'Wir eilen'.

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## CROOKS ENDS ARTIST SERIES IN CINCINNATI

**Tenor Sings Final Program in Taft Auditorium—Students Present Two Operas**

CINCINNATI, June 10. — Richard Crooks, tenor, was the final attraction in the current Artist Series when he appeared in Taft Auditorium on May 8. He sang Lieder, arias and contemporary works. Frederick Schauwecker accompanied.

The Conservatory of Music presented two one-act operas in the Concert Hall Friday on May 10. Hubert Kochritz is head of the opera department. Richard Hartman and Maxine Fisher had the leading roles in Von Weber's 'Abu Hassan'. The other work was Vaughan-Williams's 'Riders to the Sea'.

Alexander Brailowsky made his second appearance as soloist for the Matinee Musicale Club on the final program of the current series on April 4.

VALERIA ADLER



SOLOISTS IN THE 'CHILDREN'S CRUSADE'

Appearing with Chorus and Orchestra at the Classical High School in Springfield, Mass., in a Performance of Piere's Oratorio Conducted by Hazel Clark. Were (Left to Right), Wilbur Evans, Baritone; Agnes Davis, Soprano; Eleanor Steber, Soprano; and Ernest McChesney, Tenor

## DALLAS SYMPHONY RE-ENGAGES J. SINGER

**Henry Coke Elected President of Symphony Society—New Programs Are Planned**

DALLAS, TEX., June 10.—Henry C. Coke, Jr., was recently elected president of the Symphony Society of Dallas under whose auspices the Dallas Symphony functions. Jacques Singer was again chosen as conductor of the orchestra of eighty men and women.

Five pairs of concerts are scheduled for next season, on Sunday afternoons and Monday evenings, at Fair Park auditorium. Several artists have been chosen to appear, among them the pianist, José Iturbi, and the violinist, Yehudi Menuhin. The Littlefield Ballet is also among the listed attractions. In addition, there will be presented a young Texas musician, to be selected after a series of auditions. This occasion has been made possible through the gift of George B. Dealey, publisher of the Dallas News. Two programs especially planned for children will also be given during the season. Other officers of the Symphony Society of Dallas are vice-presidents, Mrs. Alex Camp, Sudie Williams, R. L. Thomas; treasurer, Tom J. Moroney; secretary, Don H. Houseman; business manager, Herbert Carpenter.

**Marian Anderson Sings**

For the third consecutive season, Marian Anderson, contralto, was heard in recital on May 13, at Fair Park Auditorium, before a well pleased audience. The local manager, Mrs. John F. Lyons, reserved the entire balcony for members of the Negro race, this being their first opportunity to hear this noted artist. The efficient accompanist was Kosti Vehanen.

On May 16, at McFarlin Memorial Auditorium, the Student Symphony of Southern Methodist University gave a well-balanced and excellently rendered program, under the capable conductor, Harold Hart Todd. The Franck Symphony, Overture to 'Phedre' by Massenet; Ballet Music from 'Faust' by Gounod; and 'Espana Rapsodie' by Chabrier were included on the program. The soloist was Mary Hubbard, soprano, who sang the 'Waltz Song', from 'Ro-

meo and Juliet' by Gounod excellently.

The annual Concerto program given under the auspices of the Van Katwijk club was held on two Sunday afternoons, May 5 and May 19, at Highland Park Town Hall. The following took part: Mary Anne Sonnentheil, Jack Little, Bonnie Jean Adams, Thelma Johnson, Jane Sykes, George Curtsinger, Dorothy McLendon, Susan Hamman, James Morgan, and Rachael Stubblefield. Dr. Van Katwijk was at the second piano.

In conjunction with the Dallas Male Chorus, of which Edmund Boettcher is conductor, the A Cappella Choir, from Baylor University, of Waco, with Robert Hopkins directing, gave a varied program on May 20, at the First Baptist church.

The Museum Sinfonietta, conducted by Arnot Bouton, continues its Sunday afternoon programs at Dallas Museum of Fine Arts, on Sunday afternoons. Fritz Fall was guest conductor on a recent occasion, with the Schola Cantorum, of which he is conductor, appearing in a group of songs. MABEL CRANFILL

**Arpad Sandor Receives Final Citizenship Papers**

Arpad Sandor, coach and accompanist, recently received his final citizenship papers in this country. Mr. Sandor has been living in the United States for some years, and has coached and accompanied many prominent artists, including Jascha Heifetz, Lily Pons, Helen Jepson, Richard Tauber, Jan Kiepura and others. He is at present accompanist to Dorothy Maynor. Born in Budapest, Mr. Sandor in 1917 was publisher of the Hungarian Music Magazine *Szimfonia* and was correspondent in 1926 and 1927 for the Berliner Tageblatt.

**University of Washington to Hear Four Recitalists**

SEATTLE, WASH., June 10.—The Associated Women Students of the University of Washington will present four recitalists during the season of 1940-41: Lawrence Tibbett, baritone, on Oct. 16; Paul Robeson, bass-baritone, Nov. 7; Zino Francescatti, violinist, Nov. 26; and Vladimir Horowitz, pianist, Feb. 6.

## PITTSBURGH SEASON APPROACHES FINALE

**Eddy, Horowitz and Bauer Are Heard—Philadelphia Orchestra Appears**

PITTSBURGH, June 10.—The season's final events included recitals by Nelson Eddy, a wonderful recital by Vladimir Horowitz and Harold Bauer.

The Philadelphia Orchestra with Eugene Ormandy closed the series of the Pittsburgh Orchestra Association, bringing a brilliant performance of Tchaikovsky's Fifth Symphony, a Bach Chorale, the 'Queen Mab' of Berlioz and Strauss's 'Emperor' Waltzes. Dorothy Maynor was soloist and the house responded with enthusiasm. She sang three arias from Mozart's 'Il Re Pastore', from 'Der Freischuetz' and from 'Louise' and had to break the no encore rule with Handel's 'O, Sleep Why dost thou leave me'. J. F. L.

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Concert — Opera — Radio

### To Sing in Dell Opera

Leonard Warren, baritone of the Metropolitan Opera, will sing the role of Amonasro in 'Aida' at the Robin Hood Dell in Philadelphia on July 8 and 9. During the Metropolitan Opera's Spring tour, Mr. Warren appeared as Amonasro in 'Aida', Barnaba in 'Giacinta', Valentin in 'Faust' and the Herald in 'Lohengrin', with the company in Boston, Cleveland, Dallas and New Orleans.



Leonard Warren

Mr. Warren's late Spring concert engagements included a recital in Cleveland on May 6 and many radio appearances.

### DENVER WELCOMES FOUR-DAY FESTIVAL

**Public School Students Participate in Annual Events—  
Junior Players Heard**

DENVER, COL., June 10.—The annual music festival of the Denver Public Schools was held at the Municipal Auditorium on May 12, 13, 14 and 15. The program opened with a concert by 4,000 students from the sixth year of the public schools singing a group of songs selected from their course of study with a few additional numbers. This concert was greeted by an audience of some 6,000 parents and friends.

On May 13 the Junior High School program presented the largest groups numerically that had been heard in concert in the city. A chorus of 750 voices sang works by Bach, Cadman, Sibelius, and other representative composers. A combined orchestra of 550 players presented music by Dvorak, Bergen and Bizet; and an all-city band of 600 played music by Wagner, Lehar and Chennette.

#### The 'Mikado' Sung

On May 14, the senior high schools offered a combined A Cappella Choir of 180, the All-City High School Orchestra of 100 players, and an All-City High combined chorus of 500 voices. The mixed chorus offered a concert version of Gilbert and Sullivan's 'The Mikado.' The chorus was accompanied by the All-City Orchestra. The vocal groups were directed by John C. Kendel; the instrumental groups were directed by Raymon H. Hunt, and the elementary school program was prepared by Janet Griffith.

Wednesday night, the closing night of the festival, a performance of 'Elijah' was presented by the Festival Chorus in conjunction with the Alumni Choir of the schools, John C. Kendel, conductor. The chorus was assisted by the Federal WPA Orchestra as the accompanying group. Fred Schmidt is the conductor. Soloists were: Ann O'Neil, Robert H. Edwards, Esther Linden, Laura Kemp Anderson, Omar Coleman, Earl Laughlin. The Tuesday Music Club Trio sang 'Lift thine eyes'.

The festivities of the week were acclaimed by large audiences and it is hoped that even a more pretentious program will be offered next year.

### KANSAS CITY HOST TO AMERICAN YOUTH

**15,000 High School Students Take Part in Fourth National School Festival**

KANSAS CITY, Mo., June 10.—15,000 American high school youths from the states of Colorado, Kansas, Missouri, Nebraska, Illinois, Iowa, Oklahoma (region nine) competed in the fourth annual National School Music Festival, at Municipal Auditorium, on May 9, 10, 11, for rating and prizes. The general standard of performance of choral groups, bands, orchestras and other ensemble combinations was commendably high.

The festival concert, in the Arena of the Municipal Auditorium, with Noble Cain, director of Chicago public schools, directing a chorus of 2,000 voices, George Dasch, Northwestern University, conducting the festival orchestra of 200, and William Revelli, University of Michigan, conducting the festival band of 400, was the highlight of the festival. Judges heard and graded thirty-nine glee clubs, twenty choruses, eight a cappella choirs, seventy-one bands, twenty-four orchestras, 188 instrumental ensembles, 111 vocal ensembles, 970 vocal and instrumental solos and reviewed fifty-five twirlers, competitors being allowed from six to thirty minutes each. The musical education of the American youth is not being neglected. Mabelle Glenn, director of local public school music, and Wilfred Schlager, associate, were chairmen of this remarkably organized event. Topeka, Kansas, was chosen next year's meeting place.

The Pro Arte String Quartet, of Brussels, Belgium, through the courtesy of the Elizabeth Sprague Coolidge Foundation, Library of Congress and the Kansas City Chamber Music Society and the University of Kansas City, rewarded audiences on May 19, 21 and 23 with superlative performances of chamber music by Haydn, Malipiero, Schubert, Brahms, Debussy, and Mozart, the final concert being devoted exclusively

The Junior Symphony, Horace E. Tureman, conductor, presented its last concert of the season on May 19. This orchestra is largely composed of students who have graduated from our high schools and some students selected from the last year of the senior high school. The orchestra serves as a training ground for the Civic and Denver Symphony orchestras. The program consisted of 'La Cimarosiana' by Domenico Cimarosa, Schubert's Symphony No. 4, and the Overture to 'William Tell', by Rossini. Henry Trustman Ginsburg, concertmaster of the Denver Symphony and Civic Symphony orchestras, was the guest soloist of the afternoon, playing the Concerto No. 2 for Violin in D Minor, Op. 22 by Wieniawski. The orchestra played the accompaniment admirably. J. C. K.

#### BELGIAN GROUP TO TOUR

**Piano-String Quartet Gets Permission to Return Next Year**

The Belgian Government has notified Bernard R. LaBerge, manager in America of the Belgian Piano-String Quartet, that the transcontinental tour of that group throughout America next season, may take place as scheduled, and that the quartet has received all necessary permission to fulfill their engagement. The members of the organization, now in France, are: G. Mombaerts,

ly to the latter's compositions. Wiktor Labunski was guest pianist in Mozart's G Minor piano quartet. Henry C. Haskell of the Kansas City Star, and Dr. Clarence Decker, president of the University of Kansas City, where the concerts were presented, managed the festival.

Mr. Labunski, head of the piano department of the Conservatory of Music, when he played his annual recital at Atkins Auditorium, on May 15, attracted more people than could be accommodated. To music of Handel, Brahms, Paderewski, Szymanowski, Griffes, Guion and Chopin, the artist, composer and pedagogue brought a high degree of polish in performance.

The annual breakfast and musicale of the Kansas City Musical Club was held on May 6, at the Mission Hills Country Club.

The National Committee for Music Appreciation and the Kansas City Philharmonic Association entertained 1,000 guests at the Hotel Muehlebach on May 23. Speakers were Powell Groner, Felix A. Grisette, Dr. Carleton Sprague Smith, Edward T. Ingle, Mabelle Glenn, John Erskine and Olga Samaroff Stokowski. A string ensemble from the Kansas City Philharmonic, directed by Sol Bobrov, provided music.

Verdi's 'Aida', produced and directed by Daisy Maud Underwood, N. De Rubertis, conductor, was presented in Music Hall on May 21, by the Friends of Opera. The cast, with Miss Underwood in the name role, included Adeline Burg Knowlson, Tony Darlington, Herbert Fraher, Lloyd Gelvin, W. Morris Ford, Elizabeth Kenmuir and Jimmy Muzzy.

Stanley Deacon, of the vocal department of the Conservatory of Music, directed the Conservatory chorus in a performance of Verdi's 'Manzoni Requiem', at Edison Hall on May 7. Soloists were Mrs. Raymond Havens, contralto; Eleanor Schokey, soprano; Harold Sproul, tenor, and Edgar D. Kerr, bass. **BLANCHE LEDERMAN**

piano; E. Harvant, violin; J. Wetzels, cello, and C. Foidart, viola.

The ensemble last year gave a recital in Town Hall and toured briefly. Their tour was so successful that many re-engagements resulted for the season of 1940-41. Their forthcoming tour will take place in January, February and March of 1941, when they will appear in most of the leading cities of the United States, as well as in Ottawa and Toronto, Canada. The quartet was organized in 1927 for the purpose of playing works written originally for piano and strings.

#### Spalding to Make Summer Appearances

Albert Spalding, violinist, will make two appearances in the Ravinia Festival at Ravinia Park, Ill., this Summer, on July 13 and 16. Mr. Spalding's other Summer dates include his annual appearance at the Lewisohn Stadium in New York, his first appearance at the Berkshire Festival at Stockbridge, Mass., and another engagement at Washington Park, Milwaukee.

#### Lillian Evanti to Give Concerts in South America

Lillian Evanti, coloratura soprano, sailed on the Brazil for South America on May 31. Mme. Evanti will appear in concert and recital in Brazil, Uruguay and the Argentine. Before her departure the artist gave a recital in Washington, D. C., on May 27.

### Wins Pulitzer Award



Paul Nordoff, Composer, Who Was Awarded a Pulitzer Scholarship of \$1,500

At the annual awarding of the Pulitzer prizes and travelling scholarships at the Commencement exercises at Columbia University, Paul Nordoff, composer of Moylan, Pa., received a scholarship of \$1,500 awarded annually to the student of music in America deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction, and on the nomination of a jury composed of members of the teaching staff of the Department of music in Columbia University and the teaching staff of the Institute of Musical Art of the Juilliard School of Music.

#### Agnes Davis Fills Many Engagements

Agnes Davis, soprano, appeared as soloist with choral groups and in recital during the Spring, singing in Brahms's 'Requiem' in Harrisburg, Pa., and in recital at Colgate University, Hamilton, N. Y., and at Mississippi State College at Columbia, Miss. She also appeared in Columbus, Ga.; Charleston, W. Va.; in Philadelphia, Sunbury, Pa.; at the State Teachers College at Greeley, Col., and at the Westchester Country Club.

#### Jacques Abram Ends Southern Tour

Jacques Abram, pianist, now under the management of the NBC Artists Service, recently returned from a southern tour which included an appearance as soloist with the Philadelphia Orchestra, conducted by Eugene Ormandy, in New Orleans. Mr. Abram will give a series of weekly broadcasts devoted to works from Scarlatti through Beethoven, over the NBC Network in June, July and August.

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## PHILADELPHIA HEARS NEW NATIVE WORKS

### Pennsylvania WPA Symphony Devotes Program to Local Writers

PHILADELPHIA, June 10.—Several world-premieres have added interest to recent concerts of the Pennsylvania WPA Symphony. An "All-Philadelphia Concert" in the Irvine Auditorium of the University of Pennsylvania on May 24 brought first performances of Frederick Werle's 'Introduction, Passacaglia, and Fugue on the Name Franz Liszt'; a 'Suite in F' by Francis McCollin; a 'Fantasie' for piano and orchestra by David Sokoloff, the composer playing the solo part, and a song 'Cloudless Night' by Robert H. Elmore with Virginia Kendrick as soloist.

Miss Kendrick was also heard in 'Dreams' and 'Spanish Serenade' from an opera 'Zophane' by Otto Mueller. Other works included the 'Berceuse' from Albert J. Dooner's 'Little Suite for Orchestra' and excerpts from the same composer's 'Missa Brevis' (In Honor of Saint Francis de Sales) sung by the choir of the Church of Saint Francis de Sales; two pieces by N. Lindsay Norden, 'A Garden' and 'Song without Words' for violin and orchestra, Armand DiCamillo being the soloist; 'The Black Swan of Fontainebleau' by James Francis Cooke, and 'Victory'—A Festival Overture for Organ and Orchestra by Rollo F. Maitland, who interpreted the solo part. Mr. Dooner directed his 'Missa Brevis' with Philip Bansbach at the organ, and Mr. Norden led his two works. The McCollin Suite was conducted by Thaddeus Rich. Guglielmo Sabatini, the orchestra's resident conductor, was on the podium for the other compositions.

The concert was presented in connection with WPA "This Work Pays Your Community" week and an address was delivered by George E. Nitzsche, Recorder of the University of Pennsylvania. Dr. Nitzsche stressed, among other things, the consideration given American composers and young artists by the WPA.

#### Dorian Is Guest Conductor

In the Sunday afternoon series, Frederick Dorian of the music department at Carnegie Institute, Pittsburgh, pleased as guest-conductor on June 2. Listed were Beethoven's 'Leonore' Overture No. 3 and Piano Concerto in C Minor with David Sokoloff as soloist; the suite, 'Imagery' by Horace Johnson; the 'Prayer' and finale from an opera, 'Roses of Mercatell', by J. Vick O'Brien of Carnegie Institute, and Johann Strauss's 'Perpetuum Mobile' and 'Gypsy Baron' Overture.

The concert on May 26 offered the world premiere of a melodious and effective Concerto for Saxophone and Orchestra by Edvard Moritz, the composer conducting. Cecil Leeson was an admirably qualified soloist. Mr. Moritz also led the orchestra in his own 'Rondo Giocoso' and the overture to Weber's 'Der Freischütz'. The remainder of the program, under Mr. Sabatini's baton, listed his 'Poemetto Autunnale' and works by Tchaikovsky and Gounod.

At the concert of May 19, the initial performance of 'Strange Story' by Tibor Serly, guest-conductor for the occasion, was heard. A setting of a poem by Elinor Wylie and scored for voice and orchestra, Mr. Serly's composition had as soloist Edythe Johnson, mezzo-soprano. WILLIAM E. SMITH



CELEBRATING OPEN HOUSE DAY IN CONNECTICUT

In Cheery Converse About a Festive Luncheon Table in Hartford Are Seen (from Left to Right) James Melton, Tenor, Who Was Soloist at the Ceremonies; Mrs. Raymond Baldwin, Raymond Baldwin, Governor of Connecticut, and Mrs. Melton

## PLANS COMPLETED FOR DELL CONCERTS

### Four Operas to Be Performed— Chorus Being Trained for Bach-Wagner Program

PHILADELPHIA, June 10.—The office of Robin Hood Dell Concerts, Inc., announces the virtually complete list of conductors, soloists, ballets, operas and other attractions for the 1940 season, which is to open on June 18 with Eugene Ormandy conducting an all-Tchaikovsky program, and continue until mid-August. This season the Dell will accommodate much larger audiences—the seating capacity having been increased through work done as a consequence of a WPA grant of \$35,000.

In addition to Mr. Ormandy, conductors will include: George Sebastian, Alexander Hilsberg, Efrem Kurtz, Alexander Smallens, Sylvan Levin, José Iturbi, Hans Wilhelm Steinberg, Andre Kostelanetz, Izler Solomon, Edwin McArthur and Tauno Hannikainen, the last to direct an all-Sibelius program.

#### Roster of Soloists Issued

A roster of impressive soloists promises that the 1940 Dell season will be outstanding in the matter of concert personalities. Sopranos will include:

Kirsten Flagstad, Lily Pons, Grace Moore, Helen Traubel and Selma Amansky. The Negro contralto, Marian Anderson, is also scheduled this Summer, marking her first appearance in the Dell series. Pianists booked are: José Iturbi, Vladimir Horowitz, Jorge Bolet, Stell Anderson, Oscar Levant, Alec Templeton, and Fray and Braggiotti. Other soloists engaged include: Mischa Elman, Alvin Rudinsky, violinists, and Edmond Kurtz, 'cellist.

Operas selected for performance under Mr. Smallens's direction are: 'Carmen', 'Aida', 'Madame Butterfly' and 'Rigoletto', and casts will include singers of such steller rank as Rose Pauly, Rosa Tentoni, Hilda Burke, Armand Tokatyan, Robert Weede, Arthur Carron and others. There will also be presentations of 'The Mikado' and 'Pinafore' by the New England Opera Company. In the realm of the dance there will be two Dell programs by the Ballet Theatre of New York.

In connection with this year's Dell concerts a chorus of 250 singers is being formed and will be trained by James Allan Dash for participation in a Bach-Wagner program, scheduled for early in August. WILLIAM E. SMITH

## BOSTON POPS SERIES BRINGS NOVELTIES

### Works by Weinberger, Kempf, Porter and Daniels Are Heard

BOSTON, June 10.—The Pops concerts continue with almost capacity houses every night. So far this season, which is now in its sixth week, Mr. Fiedler has been especially happy in his make-up of programs. As in years past, many schools and colleges are again making "a night at the Pops" an outstanding feature of the closing exercises of the academic year.

Among the soloists have been Maxine McCurry, who was heard in the first movement of the Schumann Piano Concerto; Leon Tumarkin, who played the Tchaikovsky Piano Concerto No. 1; Messrs. J. M. Sanroma and Leo Litwin, who teamed up in an amusing performance of 'The Animals' Carnival', by Saint-Saëns, with Jacobus Langendoen

also appearing on the same program as soloist in 'The Swan' and in an air by Huré arranged for 'cello and orchestra by Mr. Langendoen; Selma Kramer, heard in the Tchaikovsky Piano Concerto No. 2, and Selma Pelonsky, also heard as piano soloist with the orchestra.

#### American Works Heard

There have been first performances in Boston of Weinberger's 'Prelude and Fugue' on the air 'Dixie', Frederic W. Kempf's 'Suite Classique' for strings, and Quincy Porter's Incidental Music to 'Antony and Cleopatra', with the composer conducting. Mabel Daniels was represented by her Suite for Orchestra titled 'Pirates' Island' and Jan Smetterlin played the Chopin Piano Concerto No. 2, Op. 21, at a concert for the benefit of the Palestine Orchestra Fund.

GRACE MAY STUTSMAN

#### Marcel Hubert Plans Tour Next Season

Marcel Hubert, French 'cellist, will play next season in Mobile, Ala.; Wilmington, Del.; Lincoln, Neb. (with orchestra), and Saginaw, Mich.

## QUAKER CITY HAILS LOCAL MUSIC GROUPS

### American Society of Ancient Instruments Appears in Holland Benefit

PHILADELPHIA, June 10.—The American Society of the Ancient Instruments, Ben Stad, founder and director, appeared in the Penn Athletic Club Ballroom on June 6 under the auspices of the Holland Society of Philadelphia for the benefit of the Netherlands War Relief Committee. The musicians played a suite of 'Old Songs and Dances of Holland' and works by Rameau and Purcell. Also participating in the varied program were: Wilburta Horn, soprano, with Charlotte Horn at the piano; the Renaissance Chorus, James Fleetwood, director; the Anna Criss Dance Group; Malvena Taiz and Her Dance Group, assisted by Henry Kay, tenor, and Emma Gould, pianist; and an orchestra under the leadership of Maurice Stad. Louis Var Es served as chairman and an address was given by Judge Curtis Bok.

#### Marian Anderson Greeted

Marian Anderson was greeted by a capacity audience at the Academy of Music on May 23. The contralto sang superbly works by Handel, Beethoven, Wolf, Debussy Kosti Vehanen, her accompanist, and spirituals.

Under auspices of the American Russian Institute and commemorating the Tchaikovsky centenary, a concert was presented at the Free Library of Philadelphia on May 22. Participating were Elizaveta Santagno, soprano; Jeanne Behrend, pianist; and a trio, consisting of Fritz Kurweil, piano, Sol Ovcharov, violin, and Esther Gruhn, 'cello. Harl McDonald spoke on "Tchaikovsky, the Composer", and Christian Brinton, on "Tchaikovsky's Visit to America".

#### New Elmore Work Performed

The world premiere of Robert H. Elmore's 'The Prodigal Son' ('A Sermon in Swing') for male chorus and piano was given by the Girard Trust Company Glee Club, Robert B. Reed, director, in the Philadelphia High School for Girls on May 27. Dedicated to Mr. Reed and the Club, Mr. Elmore's work had a fine performance, with the composer playing the piano part, and Beatty Alexander, baritone, as soloist. In Brahms's 'Rhapsodie' for contralto and male chorus, the solo part was admirably sung by Virginia Kendrick. The Choral Society of Philadelphia, Henry Gordon Thunder conducting, presented Bach's Mass in B Minor in Saint James's P. E. Church on May 23. A concert was given by the Department of Music Education Chorus in Mitten Hall of Temple University on May 21 with Elaine I. Brown as guest-conductor.

Haydn's 'The Seasons' was given by the Germantown-Tioga Choral Society in the Germantown High School on May 23, James B. Hartzell directing. Mary Jackson, soprano, George Lapham, tenor, and Edward Rhein, baritone, were the soloists.

On May 7 the Philadelphia Music Club closed its season in the Bellevue-Stratford ballroom. The club's chorus sang under the direction of H. Alexander Matthews. Several vocalists and instrumentalists were heard as soloists. Walter Baker, organist, gave a recital in the First Baptist Church on May 22.

WILLIAM E. SMITH

# NEW MUSIC: Rachmaninoff Undertakes Re-editing of Piano Works

## PIANO WORKS OF RACHMANINOFF AS REVISED BY THE COMPOSER

**W**HAT would seem to be a definitive edition of Rachmaninoff's piano music, inasmuch as the composer himself has undertaken the task of meticulously re-editing and even drastically revising the texts, is in process of being produced by Charles Foley.

A feature of special interest to all who at any time have had C-Sharp-Minor-Prelude-itis is the arrangement that the Russian composer has made of his most famous prelude for two pianos, an arrangement that even enhances the elements of powerful appeal inherent in the original version. It is published in a book of four two-piano works, the others being the composer's authoritative arrangement of his Concerto in C Minor for the two-piano medium and the Waltz and Romance from his two-piano Suite, Op. 17, as newly edited.

The solo pieces issued as revised and as played by the composer are the Moment Musical in E Flat Minor, Op. 16, No. 2, the Sérénade, 4 Op. 3, No. 5, the Humoresque, Op. 10, No. 5, 'Daisies', Op. 38, No. 3, and the Melodie in E, Op. 3, No. 3. Of these the Melodie has been subjected to the most radical changes, the entire character of the original accompaniment to the melody being altered by the substitution of flowing figuration for much of the choral work, while two short cadenzas have also been added. This very personal edition of the works of one of the most popular composers for the piano cannot fail to add a fresh impetus to the appeal they already so widely exercise.

A novelty that also has peculiarly stimulating interest is 'Preghiera', an arrangement for violin and piano that Fritz Kreisler, in collaboration with the composer has made of the Prayer (the main theme) from the second movement of the C-Minor concerto. The collaboration of the violinist and the composer has resulted in a violin piece of haunting beauty, the irresistibly appealing theme lending itself with ideal effect to the total richness and expressiveness possible to the violin. It would seem predestined to become one of the most popular short pieces in the repertoire of concert violinists. It is, of course, a Foley publication also.

## 'SEVEN TRACERIES' FOR PIANO AND SONG AND ORGAN NOVELTIES

**N**EW piano pieces by William Grant Still, a set of 'Seven Traceries' ranging in length from three to four pages and published within one cover, come from J. Fischer & Bro.

As is usual with this Afro-American composer's piano compositions, these pieces are couched in the dissonant language of modernism and are concerned with musical ideas that are comparatively simple in themselves but in many cases are made intangible and elusive by the idiomatic harmonic extremes of that language. However dissonant his harmonic feeling, however, this composer always preserves a solid rhythmic basis, resolutely eschewing the restless fluctuating rhythms of many of his modernistic colleagues, while his work reveals an indisputable flair for atmospheric tone painting.

The foreword describes the 'Seven Traceries' as 'abstractions bearing the imprint of mysticism', and it seems that the individual titles were suggested to the



Grace Austin



W. G. Still

composer by the music after it had taken shape. Perhaps the one that makes the strongest appeal on first acquaintance is 'Out of the Silence', in which a mood is created to which the term "mystic" applies with special aptness. Next to it, if not with it, ranks the 'Mystic Pool' in subtle beauty, while 'Muted Laughter' is a lightly flashing little scherzo equally successful in a different vein. One of the most insinuating is the graceful 'Cloud Cradles', and then there are 'Woven Silver', 'Waiting Dawn' and 'Bit of Wit'.

## NEW 'MAMMY' SONG BY GRACE AUSTIN

**I**N 'Mammy's Baby Chile' Grace Leadham Austin once more demonstrates her cunning in successfully conjuring a nostalgic mood. This is a song recalling a Southern mammy's lullaby to her little white charge and in both its melodic character and its simplicity it has a persuasive appeal that will doubtless ensure it a wide public. Both the words and the music are by Mrs. Austin.

The publishers are G. Ricordi & Co., who have also brought out an effective arrangement of it for three-part women's chorus by Ruggero Vené. And Mr. Vené has also made excellent arrangements for the same choral medium of R. Vaughan Williams's 'Silent Noon', the 'Hymn to the Sun' from Mascagni's 'Iris' and Secchi's 'Love me or not', while for the same group George W. Kemmer has arranged the Negro spiritual, 'You bettah min', and for four-part women's chorus Gwynn S. Bement has arranged Palestrina's madrigal 'By the Banks of the Tiber', with an English version of the text by Frederick Corder, and William S. Bailey has written an elaborately developed and effective work, 'On the River', a setting of words by Emily N. Hatch, with an accompaniment for two pianos. The choral novelties also include an arrangement of Palestrina's 'Ecco quomodo moritur justus', by Vittore Veneziani for mixed voices in four parts.

A new song by Anton Bilotti entitled 'Dialogue', with words by Winthrop Palmer, is also on the publishers' list. The introspective mood of this song is immediately established in the brief introduction, the open fifths of which foreshadow the individual harmonic character of the ensuing accompaniment.

## TWELVE 'CALLIOPE' SONGS ARRANGED BY M. WOOD HILL

**W**ITH her set of twelve Songs from 'Calliope', or 'The Vocal Enchantress', described on the title page as "an

unexpurgated miscellany written down for the first time", M. Wood Hill makes available to the public some rare morsels of old folksong of the British Isles, which she has edited with the utmost fidelity to their spirit and has provided with accompaniments of the most appropriate character. Her collection is published by the Axelrod Publications, Inc.

Having come into possession of a copy of 'Calliope, or The Musical Miscellany, a Select Collection of the Most Approved English, Scots and Irish Songs' (set to music in most cases), published in 1788, Mrs. Hill after much investigation, found out definitely which of the songs had never been written down and set about harmonizing these only. The notes in a preface that these old airs have no indication of accompaniment, that there are sometimes errors in notation which show that the songs have been handed down by word of mouth only, and, moreover, that 'Calliope' is unlike most collections of folk material in that, instead of expressing "long-bemoaned woes", is full of wit, satire and wisdom.

These are all songs of rare flavor. Of the twelve included none is more charming than 'Open the door to me, Oh' or 'Nancy's to the greenwood gane', with their obviously Scottish origin, while 'When the men a-courting came', 'Come kiss me, says he' and 'Happy Dick' all have an especially insinuating lilt and gaiety. 'My Jo Janet' and the 'Nancy' song are so-called dialogue songs, in that they may be sung as duets as well. Then there are the drinking song 'Rail no more', the jig song 'Tho' late I was plump', and the ballad 'A cobbler there was' and 'Man may escape', 'No hurry I'm in to be married' and 'Dreary dun'. Additional stanzas for some of the songs are provided at the end of the book.

With this collection Mrs. Hill has made a contribution of distinctive value and intriguing interest to accessible musical treasures.

## A TREASURABLE COLLECTION OF SONGS THE FRENCH SING

**L**OVERS of French songs of the people will find a treasure trove in A Book of French Songs, selected by Emile M. Stéphan, which is published by the Oxford University Press (New York: Carl Fischer, Inc.). The simplest conceivable piano accompaniments have been provided by Hubert J. Foss and no attempt has been made to present the songs as anything but what they really are in all their pristine ingenuousness. Not even an English translation is given.

The fifty-four songs comprised in this collection are, in the French compiler's opinion, the best of those that "everyone knows" in France, or at least in one part of France or another. Most of the favorites are here, such as 'Sur le pont d'Avignon', 'Au clair de la lune', 'Cadet Rousselle', 'Malbrouck s'en va-t-en guerre', 'Joli tambour', 'Il était une bergère' and the round, 'Frère Jacques'.

Then there are long narrative ballads, 'Monseigneur de la palisse', 'Compère Guillier', 'Cousin Maluron', 'Le roi Dagobert' and others, and there are the quaintly amusing 'Chez nous il y a cinq petits chats' and 'Donner le bonjour'. And, finally, there are four charming Christmas songs, 'Noël des bergers', 'Il est né le Divin Enfant', 'D'où viens-tu bergère?' and 'Saint Nicolas'.

## FOSTER SONG RE-HARMONIZED BY TWENTY-NINE COMPOSERS

**S**OMETHING of a musical curiosity is the set of 'Twenty-nine Modern Piano Interpretations of Stephen C. Foster's 'Swanee River' ('Old Folks at Home'), by a group of American composers of swing and other styles of writing in the modern vein, which has just been published by the Robbins Music Corporation.

A facsimile of the first printed edition of 'Old Folks at Home', with the composition credited to E. P. Christy, who

paid Foster for the privilege of having his name given as composer of both words and music, is placed at the beginning of the book, and then follow the twenty-nine elaborations as that many present-day composers would harmonize the melody. The two opening variations are but one page in length, most of the others cover two pages, while a few run to three and one even to four. In style they inevitably vary widely, from marked simplicity to the most sophisticated harmonic clichés and the most elaborate pianistic devices.

The special propensities of the different composers represented would seem to be aptly reflected in the treatment Foster's simple and straightforward folksong has received at their hands. These contributors are: Claude Thornhill, Harry Warren, Art Tatum, Teddy Wilson, Bob Zurke, Lennie Hayton, Will Hudson, Rube Bloom, Jack Mason, Frank Skinner, Edgar M. Sampson, Frank Signorelli, Spud Murphy, Hugo Frey, Van Alexander, Bert Shefter, Johnny Green, William H. Challis, Victor Young, Eastwood Lane, William Grant Still, Ferde Grofé, Louis Alter, Peter de Rose, Dana Suesse, Thomas Griselle, Robert Bagar, Vernon Duke and Domenico Savino.

## —BRIEFER MENTION—

### For Flute:

Two 'Monochromes', by Richard Franko Goldman. A well-contrasted pair of well-written and effective short solos for flute alone (or oboe, clarinet, violin or any other instrument in the treble clef), dedicated to Georges Barrère (Axelrod).

### For Piano Solo:

'Puck', by Charles Giard. A sparkling, scherzo-like piece in traditional A-B-A form, offering good practice in staccato playing (J. Fischer).

'Habanera macabre' for the 'Living Graves of the Past's Many Deaths', by Alexander Kelberine. The rhythm of a traditional Cuban dance woven into a texture of extreme dissonance. 'American Cake Walk', by Creighton Allen. A breezy theme clothed in an idiom consisting mainly of a succession of minor sevenths containing the fourth, with an admixture here and there of polytonality (Axelrod).

### For Solo Voice, Sacred:

'O Brother Man', by H. Alexander Matthews. A dignified and worthy setting of a fine poem by John G. Whittier, adapted especially for church purposes. For high voice (Ditson. Distributor: Presser).

'Son of Mary', by J. Michael Diack. An essentially musical and reverential concept of the essence of a mystical poem by Harold Boulton (London: Paterson. New York: Carl Fischer).

'Come, come my voice', adapted by Alfred Whitehead from J. S. Bach's 'Bist du bei mir' and provided with sacred words of anonymous origin, producing an impressive sacred song. Also published for four-part mixed choir (London: Curwen. New York: G. Schirmer).

### For Solo Voice:

'The Kerry Recruit', an Irish recruiting song of the time of the Crimean War, arranged by Samuel Liddle. An effectively amusing, characteristically Irish patter-song for a man. The voice part remains within one octave, from C to C (London: Stainer & Bell. New York: Galaxy).

'Lawn as white as driven snow', a setting of Autolycus's song from 'Shakespeare's 'The Winter's Tale' by the 17th century Dr. John Wilson, arranged by Maurice Jacobson. An appropriately simple arrangement of a flavorsome old English air. 'O Mistress Mine', another Shakespeare lyric in a pleasing setting by Winifred Bury. 'Lonely Spring', by Thomas B. Pitfield. A wistful little two-page song, with words by the composer (London: Curwen. New York: G. Schirmer).

## New Songs—recommended for Recital Programs

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## JUILLIARD CONTEST WON BY ELLIOTT CARTER SUITE

Orchestral Excerpt from 'Pocahontas'  
Ballet to Be Published as Best  
American Work Entered

The Juilliard Graduate School's annual competition for the publication of orchestral works by American composers was won this year by Elliott Carter for the Suite from his ballet 'Pocahontas'. Eighty-nine compositions for orchestra were entered. Mr. Carter's ballet was commissioned by Lincoln Kirstein for the Ballet Caravan, Inc., and had its first performance on May 24, 1939, in New York.



Elliott Carter

Mr. Carter was born in New York City in 1908. While in Harvard he studied music with Walter Piston, the late Gustav Holst, E. B. Hill and others. In 1932 he went to Paris, remaining there for three years studying composition with Nadia Boulanger.

Among his compositions a chorus, 'To Music', won a choral contest held in 1938 by the WPA Federal Music Project, in co-operation with Carl Fischer, Inc., the Columbia Broadcasting Company, and the Columbia Phonograph Company.

## HEAR COLORADO PLAYERS

Denver Alumni Present University  
String Orchestra Conducted by Jones

DENVER, June 10. — The Denver Alumni of the University of Colorado presented the University String Orchestra Horace Jones conductor, at the Consistory Auditorium on May 26. The orchestra was assisted by Mark Wessel, Sherman Storr and Lawrence Hart, pianists, who are members of the faculty of the University. The personnel of the orchestra numbered: eleven violins, eighteen violas, eight cellos and three string basses. Sureness of attack and excellent tone quality prevailed throughout.

Works by Purcell, Bach, Rameau,

Scarlatti, Grieg and Bolzoni were heard. Especially interesting was the Concerto in C by Bach for three pianos and orchestra.

The University presented Clarence R. Haflinger in an organ recital at Macky Auditorium on May 21. The recital served as the young artist's thesis toward a degree of Master of Music. Mr. Haflinger, who is a student of Rowland W. Dunham, Dean of the College of Music, played an exacting program with virtuosity. He also played one of his own compositions, Prelude et Cantabile. Mr. Haflinger will teach next season at the George Pepperdine College in California. J. C. K.

## HISTORY AND STUDY OF PIANO PUBLISHED

Albert E. Weir Issues Work on  
Evolution of Instrument,  
Its Music and Players

Under the comprehensive title, 'The Piano: Its History, Makers, Players and Music', Albert E. Weir has assembled a widely ranging mass of data in a volume designed not only to include every important subject connected with the piano, but also to condense the information as much as is consistent with clarity and comprehensiveness. His avowed object in so doing has been to supply the need for such a work compressing essential information on all matters of pertinent interest to the professional and the amateur pianist, the teacher and the student within one cover. The book is published by Longmans, Green and Co.

Mr. Weir's book sets forth on its mission by tracing the history and evolution of the piano from the earliest beginnings of keyboard instruments down to the achievements of the manufacturers of today, pausing to discuss the materials and the principal parts of the modern instrument and to insert a glossary of the terms used in connection with its structural details. There follows a section devoted to the development of piano music from the days of the harpsichord composers, through the classic, romantic and early modern schools, with a discussion of specific representative works, down to the contemporary composers of all the leading countries.

### Instruction Discussed

Under the heading of 'Piano Teaching' both individual and class instruction are discussed at length and a chapter is given over to the "methods" of outstanding teachers with whose names an approach to the keyboard in some manner individual and distinctive has been associated, Clementi, Czerny, Moscheles, Kullak, Liszt, Deppe, Leschetizky and Matthay. Minute attention is given to the elements of technique and the physical mechanics involved, and even technical exercises are suggested, though the exposition offered of tone-production by weight is neither very happily conceived nor very adequately expressed. A good chapter on phrasing and matters pertaining thereto appears in Part 5, which deals with the interpretation of piano music, while other especially valuable chapters in this section treat of methods of memorizing and of sight reading and the art of accompanying.

A particularly timely feature of the book is the attention paid to the art of two-piano playing and the available literature for those who engage in it. The list supplied of original and transcribed works for this medium is so extensive and so comprehensive as to make it a reference list of both the utmost convenience and the utmost value alike to duo-pianists and to teachers in search of suitable ensemble material for their students. Then due attention is given to the role played by the piano in ensemble music generally.

In this book all interested in piano playing will find informative details on practically every subject connected with it that is ever likely to present itself. C.



Cliff Tinder

AT A NORTHWEST OHIO CIVIC MUSIC MEETING  
Enrolling O. O. Dull, a Native of Lima, O., and a Moving Picture Producer, and Mrs. Dull in the Association, Executives Are Seen (Front, Left to Right), Lynn B. Timmerman, Vice-President of the Association; Mr. Dull, Mrs. Dull, Mrs. Timmerman and Mrs. T. R. Schoonover; (Back, Left) D. L. Cornetel, Assistant Manager of the Civic Concert Service and Mr. Schoonover

LIMA, O., June 10.—The Northwest Ohio Civic Music Association, consisting of nineteen communities surrounding Lima and Lima itself, recently enrolled O. O. Dull, a motion picture producer and former resident, and Mrs.

Dull, as members. The recent campaign brought in enough members to fill the largest available auditorium. Artists to be presented next season in Lima include Fritz Kreisler, Leo Smit, Jarmila Novotna and the Cincinnati Symphony.

### A Scholarly Study of Counterpoint

ONE of the most important books on the theoretical aspects of music by foreign authorities that have yet been made accessible to English-speaking readers is 'Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century', by the Danish Knud Jeppesen, which is now published in an English translation by Glen Haydon by Prentice-Hall, Inc.

As the translator points out in his introduction, this work, "a practical manual designed for classroom use in teaching modal counterpoint, the logical successor of the old strict or academic counterpoint," is distinguished from the conventional treatise on counterpoint by its freedom from arbitrary rules and by its close adherence to a definite style period as a standard of reference.

The author himself explains that he has based his work on the laws of the Palestrina style because he, like many others, is convinced that from that style one can

learn best what has always been the highest goal of the study of counterpoint. He enlarges upon this by setting forth that the Bach and Palestrina points of departure are antipodal, inasmuch as Palestrina starts out from lines and arrives at chords, whereas Bach's music grows out of an ideally harmonic background, against which the voices develop with a bold independence that is often breath-taking. Wherefore, from the pedagogical standpoint, he holds, the art that takes chords into consideration the least must afford the best starting-point for acquiring the technique of independent voice leading.

The book starts out with an extended outline history of contrapuntal theory, then in a chapter on technical features devotes itself to the notation of classical polyphony, the ecclesiastical modes, Palestrinian melody and sixteenth century harmony, before passing on to a series of exercises in counterpoint in two, three, four and more parts in the five principal modes. C.



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## SCHNEEVOIGT LEADS MELBOURNE PLAYERS

**Orchestras and de Basil Ballet Continue to Attract as War Affects Australia**

MELBOURNE, Australia, May 10.—While it is still too early to forecast the effect of wartime conditions upon the Australian musical season as a whole, it is safe to assume that the State Orchestras and Colonel de Basil's ballet company will emerge successfully.

As a result of the Australian Broadcasting Commission's enterprise in engaging Sir Thomas Beecham as guest conductor for the Winter months the 1940 "celebrity" orchestral concerts in Melbourne are assured of financial support and equal success is expected in other capital cities. Messrs. J. & N. Tait have shown their confidence in the musical public by restoring the previously cancelled appearance of Yehudi Menuhin.

The British Music Society programs sponsored in the early months of 1940 were entrusted to the experienced hands of Clive Carey, artistic director of the Sadlers Wells Theatre, London; Una Bourne, and to Neville Cardus, the music critic of the *Manchester Guardian*.

The guest-conductor for the Autumn season, Georg Schneevogt, has made several appearances with the Melbourne and Sydney Symphonies.

At the second Melbourne concert Eric Landerer, a clever Czech pianist who came to Australia with the de Basil Company, was soloist in the Liszt E Flat Concerto. Professor Schneevogt conducted an admirable performance of Sibelius's 'En Saga'. An "all-Finnish" concert, given in aid of the war victims in Finland, found the conductor in inspired vein and the orchestra in full agreement. **BIDDY ALLEN**

## LOS ANGELES HAILS CIVIC LIGHT OPERA

**Four Weeks' Series Opens with 'Show Boat' with an All-Star Cast**

LOS ANGELES, June 10.—The third season of the Los Angeles Civic Light Opera Association, Edwin Lester, producer, opened with Jerome Kern's 'Show Boat', with an all-star cast, on May 13. With such names as Guy Kibbee, John Boles, Paul Robeson, Helen Morgan and Norma Terris on the roster, there was keenest interest. Particular acclaim was received by Robeson for his singing of 'Old Man River', and by John Boles for his suave characterization of the part of Ravenal. Guy Kibbee was a superb Cap'n Andy and others were equally well cast. Special honors went to the Hall Johnson Choir for its colorful singing. The orchestra, conducted by Oscar Bradley, was weak in spots, but, on the whole, the production moved with zest.

### John Charles Thomas Sings

John Charles Thomas was the star of Gilbert and Sullivan's 'H. M. S. Pinafore', which opened on May 20 for a week's run. Alice Gentle, now living in Hollywood, made a great deal of the role of Buttercup, and Hope Manning was good in the leading feminine role. 'The Merry Widow' was presented in the third week, with Jarmila Novotna, Hope Manning, Walter Woolf King

and Melville Cooper in the cast. 'The Red Mill' of Victor Herbert was scheduled for the fourth and last week.

### Swing Version of Nicolai Opera Given

A swing version of Nicolai's 'The Merry Wives of Windsor' provided a controversial flutter. It was given by students of Los Angeles City College, with George Houston as producer, and Hugo Strelitzer, director. The old score produced a giddy effect on four capacity audiences which heard the opera beginning May 22. Arrangements have been made to begin a run in Hollywood's El Capitan Theatre, beginning June 15. Leading roles were taken by John Ellis, George Burnson, Maurice Winthrop, John Brante, Johnny Silver, Virginia Card, Gueneth Omeron and Edna Robinson.

Sylvia Margolin, soprano, sang at the First Unitarian Church on the evening of May 14. Sally Gardman was an excellent accompanist. **HAL D. CRAIN**

### Fresno Symphony Gives Third Concert

FRESNO, CALIF., June 10.—Fresno Symphony, conducted by Arthur C. Berdahl, gave its third concert of the season on May 22 in the Fresno High School Auditorium. Ludwig Harikian, pianist, was the soloist. The orchestra, which is entirely co-operative with no salaries guaranteed, was organized in February, 1939, and has appeared in Hanford, Coalinga and Merced as well as Fresno. Local soloists only are engaged, those of this season having been Miriam Fox Withrow, pianist, Malcolm Davison, 'cellist, and Mr. Harikian.

## BARSUKOFF IS SOLOIST WITH CANNES ORCHESTRA

**American Pianist Plans to Return to New York This Summer for Concert Appearances**

Sergei Barsukoff, American pianist, appeared as soloist with the Orchestre Philharmonique de la Cote d'Azur, Jean Matras, conducting, at the Municipal Casino in Cannes, France, on April 19. This was one of a series of concerts given under the direction of Marcel de Valmalette.

An important feature of Mr. Barsukoff's program was the Concerto in B for piano and orchestra, by G. Catoire, which was heard for the first time in France. The pianist also played the Toccata from Medtner's Second Concerto, Op. 50, for piano and orchestra, a European premiere.

For the past two years, Mr. Barsukoff has been planning and playing new programs in Europe, and will return to New York this Summer, where he will prepare for American appearances.

## OPERA TO BE PERFORMED AT HOLLYWOOD BOWL

**Swarthout to Appear in 'Carmen'—Roster of Soloists and Conductors Announced**

LOS ANGELES, June 10.—Bizet's 'Carmen', with Gladys Swarthout singing the title role, will be the only opera presented in Hollywood Bowl's summer concert series, beginning on July 9, and continuing for eight weeks. The opera will be given on the evening of Aug. 20, with Pietro Cimmini conducting.

The twenty-three remaining concerts have been arranged to attract a maximum number of persons. Symphony programs will be conducted by Bruno Walter, John Barbirolli and George Szell, with Albert Coates, José Iturbi, Richard Lert, Henry Svedrofsky, Vladimir Bakaleinikoff, David Broekman, Andre Kostelanetz and Edwin McArthur at the helm for special occasions. The list of soloists included Lawrence Tibbett, John Charles Thomas, Paul Robeson, Lauritz Melchior, Lily Pons, Grace Moore, Kirsten Flagstad, Vladimir Horowitz, José Iturbi, Bartlett and Robertson and Mischa Elman.

**H. D. C.**

### Bailly and Robinor Come Under LaBerge Management

Louis Bailly and Genia Robinor, viola and piano duo, recently came under the management of Bernard R. LaBerge, Inc. They are scheduled for appearances on chamber music series and other courses for next season. The duo has appeared in Town Hall and toured in America and Europe.

### York Quartet Fulfills Spring Dates

The York String Quartet, Amelia Kussoff Revyuk and Rose Lanfer, violins; Dorothy Tudor Jenks, viola, and Marguerite Buttelman, 'cello, have fulfilled a number of Spring concert engagements. In New Jersey they were heard in Rutherford, West Orange and Montclair, and in Connecticut, at Greenwich.

## MUSIC APPRECIATION FOSTERED IN CHICAGO

**Committee Launches Drive at Dinner—Four Groups Back Record Campaign**

CHICAGO, June 4.—2,000 or more civic leaders and music lovers were guests at a dinner at the Drake Hotel on April 30, to learn about the campaign being launched by the Chicago Music Appreciation Committee. The purpose is to bring symphonic music within the range of all through the medium of phonograph records.

Speakers included Gladys Swarthout, Olga Samaroff Stokowski, Dr. Peter Dykema and Dr. Charleton Sprague Smith.

The music appreciation program, already inaugurated in other cities, provides for the distribution of symphonic recordings at much less than the usual cost. Four local musical groups, the Chicago Symphony, the Chicago Opera Company, the Ravinia Festival and the Woman's Symphony orchestra, will be the direct beneficiaries. The campaign was brought here under the sponsorship of Dr. Howard Hanson, national chairman of the National Committee for Music Appreciation.

Lawrence W. Scudder is chairman of the Chicago music appreciation committee, and Mrs. Walter S. Brewster, Mrs. Walter J. Cummings and Mrs. Bartholomew Osborne, were in charge of arrangements for the dinner. Mrs. Brewster gave the welcoming address at the dinner, followed by Felix A. Grisette, executive secretary of National Committee, as toastmaster.

At the dinner Roy Harris was presented with the National Music Appreciation Committee award of \$500 by Mrs. Stokowski, for the best symphonic composition on American folk themes.

Edward T. Ingle, national director, National Committee for Music Appreciation, gave a short talk.

**CHARLES QUINT**

### Opera Given in Grand Junction

GRAND JUNCTION, COL., June 10.—On May 17 the Grand Junction Civic Choir of 175 voices and the Mesa College Symphony, conducted by Lawrence Sardon, presented a concert version of Wagner's 'Tannhäuser' as a musical feature of the Colorado State Convention of Federated Music Clubs held in Grand Junction on May 16-17. The assisting soloists were Elizabeth Johnson, soprano, from Denver; Richard P. Condie, tenor, from Salt Lake City, and Jerold Shepherd, baritone, from Logan, Utah. Rolland Ball, dramatic coach at Mesa College, was the narrator.

### Carroll Glenn to Play at Winthrop College

Carroll Glenn, violinist, has been engaged to give a recital at Winthrop College, Rock Hill, S. C., on July 22. Among her summer appearances will be a recital in the Columbia University Summer session when she will be heard in a program at the MacMillan Theatre on Aug. 8.

### Arthur Kent to Sing in St. Louis

Arthur Kent, bass-baritone, who won this year's Metropolitan Opera Auditions award, is a member of the St. Louis Municipal Opera Company. He will have important singing parts in 'American Way', 'Knickerbocker Holiday' and will sing the role of the younger Strauss in 'The Great Waltz'.

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## PHILADELPHIA PLANS ORCHESTRA SEASON

### Ormandy, Stokowski, Caston and Iturbi to Conduct—Soloists Are Scheduled

PHILADELPHIA, June 10. — Orville H. Bullitt, president of the Philadelphia Orchestra Association, recently revealed that this season's deficit will be considerably smaller than that of 1938-39. Mr. Bullitt stated that the year started with the prospect of a considerable deficit, but when the Orchestra closes its tour the organization will be a very small figure in the red. More persons have attended the concerts than in any year since 1936. Virtually all tour concerts have been sellouts.

Plans for the 1940-41 season (the orchestra's forty-first) include twenty-eight pairs of Friday afternoon-Saturday evening concerts; ten Monday night concerts; six Concerts for Youth, and

three Children's Concerts. Eugene Ormandy will conduct twenty-two of the twenty-eight weeks and nearly all the concerts in New York, Baltimore, Washington and other cities. Leopold Stokowski will conduct three weeks in November and one in March; Saul Caston, associate conductor, is scheduled for three concerts, and José Iturbi will appear as conductor and soloist for a pair in March.

Soloists engaged are: Helen Jepson and Helen Traubel, sopranos; Enid Szanthe, contralto; Paul Robeson and Lawrence Tibbett, baritones; Ezio Pinza, bass; Jascha Heifetz, Joseph Szigeti and Albert Spalding, violinists; José Iturbi, Rudolf Serkin and Beveridge Webster, pianists; Sigurd Rascher, saxophonist. In addition several of the orchestra's principal instrumentalists will appear as soloists.

WILLIAM E. SMITH

## MILWAUKEE HEARS LOCAL ORCHESTRAS

### Young People's Organization Has Maazel as Guest Leader —WPA Players Appear

MILWAUKEE, June 10.—On May 8 3,500 people gathered at the Auditorium to see what the child conductor, Lorin Maazel, could do with the Young People's Orchestra, consisting of 120 young people. The boy had the orchestra in his grip every moment, and he proved himself a leader, not a follower. Schubert's 'Rosamunde' Overture was followed by a 'Cradle Song' written by Dika Newlin when she was eight. The young conductor finally repeated the 'Cradle Song'.

This concert was the annual Spring appearance of the Young Peoples Orchestra, Milton Rusch, conductor. Mr. Rusch opened the program with the Overture to Wolf-Ferrari's 'Secret of Suzanne', and followed it with Tchaikovsky's Symphony No. 4 and 'Finlandia', by Sibelius. The 'Night Soliloquy', by Kent Kennan, former Milwaukeean, was beautifully done with Edward Zielinski as flute soloist.

Harriet Cohen, pianist, made her reported first Milwaukee appearance on May 8 at the Pabst Theatre. The Sisterhood of Temple Emanuel B'nai Jeshurun sponsored the recital for the benefit of the Palestine Symphony. Miss Cohen's program included a Bach group, a Purcell work, Ernest Bloch's 'Visions and Prophecies', the Beethoven 'Bagatelles', two Chopin Etudes, and works by Joseph Suk, Vitezlav Novak, Debussy and Falla.

### Cadman Club Marks Anniversary

On May 19 the Cadman Choral Club, Hermann Nott director, and Arthur Arneke, accompanist, celebrated its tenth anniversary in the Shorewood Auditorium. The program by the Chorus was as follows: Service, Cadman-Stickels; 'O Lovely Night', Ronald-Samuelson; 'Agnus Dei', Bizet-Ryder; 'Faith, Hope and Love', Shelly; 'Let All My Life Be Music', Spross; three Spirituals; 'Dawn', Curran-Deis; 'On the Morrow', folk song arranged by Gains; 'Babylon', Clokey; and 'Tales from the Vienna Woods', Strauss-Rieger. The fifty ladies and their president, Mrs. Fred Coggeshall, are to be congratulated. As guest artists the Club presented Margaret Diefenthaler and Roland Dittl, duo pianists.

A Springtime spirit prevailed in the Auditorium on May 26 when the Wisconsin WPA Symphony, with Lames Innes associate conductor in command, gave the last of this season's concerts. Sixteen young men from the Milwaukee choral societies, William Hillis and Frances Piechocki were vocal soloists. The orchestra played Flotow's 'Stradella' Overture, Mozart's 'Jupiter' Symphony, a Saint-Saëns March, Marchetti's 'Sierra Morena' and Lincke's 'Spring, Beautiful Spring'.

ANNA R. ROBINSON

### Sink Outlines 1940-41 Choral Union Series

ANN ARBOR, June 10.—Charles A. Sink, president of the University Musical Society, surprised Michigan music lovers with his early announcement of the 1940-41 Choral Union Concert Series recently. The Boston Symphony, the Minneapolis Symphony and the New York Philharmonic-Symphony will be heard.

Marian Anderson will inaugurate the sixty-second annual series in a concert on Oct. 23. Rudolf Serkin and Vladimir Horowitz will return for piano recitals and Georges Enesco will close the season. Singers to be heard are Richard Bonelli and the Don Cossack Chorus. The Budapest String Quartet will be heard in February.

### Germaine Leroux Comes Under Halmans Management

Germaine Leroux, French pianist who was first introduced to New York in recital last December and later was soloist with the New York Philharmonic-Symphony in a Czechoslovak benefit concert in Carnegie Hall, is now under the exclusive management of Ray Halmans.

### Cook, Landon Associates Firm Founded

Alfred Cook, formerly of Cook and Doherty and NBC Artists Service, and Herbert Landon, formerly of Hollywood and Constance Hope Associates, have joined forces to form Cook, Landon Associates with offices at 11 East 48th Street. Larry Krasner, formerly with Radio Daily, has affiliated himself with Cook, Landon Associates. The firm will specialize in publicity and exploitation with special emphasis on radio. Included among present accounts is Felix Knight, tenor.

Leoncavallo's 'Zaza', composed in 1900, has been revived at La Scala in Milan.



CONDUCTOR AND COMPOSER Daniel Gregory Mason (Right), Congratulates Fritz Mahler, Conductor, Who Led the New Jersey State Symphony in a Performance of Dr. Mason's Suite of English Folk Songs

## ST. DENIS AND LA MERI OPEN SCHOOL OF NATYA

Center for Study of Oriental Dance and Allied Arts Established in New York

The school of Natya, a center for the study of the dance, song, drama and music of the Orient, recently established by Ruth St. Denis and La Meri at 66 Fifth Avenue in New York, represents the fulfillment of a long cherished dream, according to Miss St. Denis. "These dances are so little known among us, or, better said, so erroneously known", she said recently, "that even such sporadic magnificent visitors as Uday Shankar and few others could scarcely be appreciated in their full artistic value, and I felt it a duty to search everywhere for an artist and a scholar capable of such a great mission. Through the return to the United States of La Meri, whom I consider the most learned occidental of the Dance-Art of the Orient, my dream has been realized".

Class and private lessons at the school have already begun. Special intensive summer courses for visiting professionals and teachers will be given in three sessions: from July 1 to July 12, from July 22 to Aug. 2, and from Aug. 5 to Aug. 16. These may be taken separately or together. Each course will open with a lecture-demonstration by La Meri and close with a lecture by Miss St. Denis. Pupils will appear at monthly studio performances. Sarat Lahiri, Hindu musician, will also be on the staff of the school. Special attention will be devoted to the authentic costumes of the dance.

## COREY AND STRAUSS GET NEW POSTS IN BUFFALO

Women Named to Direct Kleinhans and Manage Philharmonic—Both Active in Music Circles

BUFFALO, N. Y., June 10.—Two important new figures on Buffalo's musical horizon are Mrs. Fred D. Corey, newly-appointed director of the Kleinhans Music Hall, and Isabelle Strauss, new manager of the Buffalo Philharmonic.

Mrs. Corey, whose appointment was announced by Edward H. Letchworth, president of Kleinhans Music Hall, Inc., has long been prominent in the business, civic and social life of Buffalo. She is the daughter of Representative Charles A. Eaton of New Jersey. Mrs. Corey succeeds Miss Esther L. Link,

who, as acting director, worked with the board of directors of the new hall and the architects in planning the building.

Miss Strauss, who is perhaps the youngest manager of a full-sized orchestra in the country, was formerly a member of the managerial staff of the Cleveland Symphony and previously was associated with Aaron Richmond, concert manager of Boston. T. C. B.

## Massachusetts Music Clubs Plan Contests

BOSTON, June 10.—The Massachusetts State Federation of Music Clubs, of which Thompson Stone is president, has planned the 1941 contests for young musicians. These contests are held to give encouragement to students in voice, violin and piano and carry cash awards. Bulletins containing full information may be obtained by communicating with Ethel Damon Clark, 11 Queensbury Street, Boston, Mass. G. M. S.

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#### Jerzy Fitelberg Arrives in America

Jerzy Fitelberg, Polish composer whose sonata for two violins and two pianos received its American premiere at the recent Coolidge Festival in Washington, has arrived in this country. Mr. Fitelberg won the Coolidge award for string quartet in 1937.

## LOUISVILLE PLAYERS END CURRENT SERIES

### Horvath Leads First Performances of New Works—Maynor Is Heard in Recital

LOUISVILLE, June 10—The fifth and last concert of the 1939-40 series of the Louisville Symphony was given at the Columbia Theatre on May 15. The audience applauded conductor Joseph Horvath and the orchestra heartily. Two compositions by local composers had first performances: 'Avodah' by Mr. Horvath and William W. Taylor's 'The Wanderer.' Other compositions were 'Three Palestinian Pastels' by Harvey Gaul, the 'London Suite' by Eric Coates and Liszt's Second Hungarian Rhapsody.

Under the auspices of the Zeta Phi Beta Sorority, Dorothy Maynor gave a recital at the Memorial Auditorium recently. Arpad Sandor played excellent accompaniments.

The third season of Summer Opera at the Iroquois Open Air Theatre will open on June 17 with Romberg's 'The Desert Song', starring Bernice Claire and Alexander Gray.

The week of June 24 will bring Friml's 'The Firefly', with the same stars. On July 1 Cole Porter's 'Anything Goes', with Doris Patson and Jack Sheehan, will begin its run. Robert Schafer and Nancy McCord will sing in Romberg's 'Maytime' the week of July 8. On July 15, they will star in Franz Lehar's 'Merry Widow', and for the last week, in Emmerich Kahlman's 'Countess Maritza.'

The orchestra of twenty-four musicians will be under Pierre de Reeder. There will be twenty-eight voices in the chorus and twelve dancers. Rollo Wayne will do the stage settings and Samuel Lamberg will be stage manager.

HARVEY PEAKE

### SAN ANTONIO SALUTES ANDERSON IN RETURN

Contralto Gives Second Recital of Season—Friends of Music List Events for Coming Year

SAN ANTONIO, June 10.—Marian Anderson made her second appearance in this city on May 11, at the Municipal Auditorium. Works by Handel, Schubert, Schumann, Negro spirituals, the aria, 'Casta Diva', from Bellini's 'Norma', and songs by her accompanist,

Kosti Vehanen, were heard. The event closed the sixth season of the Friends of Music series, sponsored by Elizabeth Devoe. Next season's series will open Nov. 4 with the Don Cossack Chorus; Jascha Heifetz, Jan. 28; Nelson Eddy, Feb. 17; the St. Louis Symphony, April 2; Richard Crooks, April 18.

The Tuesday Musical Club has engaged for its eighteenth season of musicale teas, John Carter, tenor; Isaac Stern, violinist; the Belgian String Quartet; Josef and Rosina Lhevinne, duo-pianists. Mrs. Hollis Bridgman is chairman and Mrs. J. H. Calvert, vice-chairman. Mary Sangster Terrell is president of the club.

Helen Jepson, Metropolitan Opera soprano, appeared as guest soloist for the annual coronation ceremonies on April 26, at the Municipal Auditorium, celebrating the Fiesta de San Jacinto. Otto Wick conducted the orchestra.

The Civic Opera Company was to give Romberg's 'The Student Prince' early in June, in the Sunken Garden Theatre.

#### Lehmann and Melchior to Give Joint Recitals

Lotte Lehmann, soprano, and Lauritz Melchior, tenor, will give joint concerts in the Fall after Mme. Lehmann's engagement with the San Francisco Opera. The soprano and tenor will open their tour in Vancouver and will also sing in Seattle, Detroit, New Orleans, Charleston, Washington and New Haven. Mme. Lehmann will give solo recitals in New York, Philadelphia, Pittsburgh, Boston, Rochester, Madison, Wis.; Columbia, S. C.; Williamstown and Lowell, Mass., and Hanover, N. H.

#### Young Singers Sign with Friedberg Management

Two young singers recently signed contracts under the Annie Friedberg management: Donald Moore, American baritone, who has been heard in church and oratorio work; and Pearl Besuner, soprano of the Metropolitan Opera. Miss Besuner recently sang in Providence, R. I., and has been engaged for the annual open-air concert there in June.

#### Swarthout and Chapman to Make Joint Summer Tour

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, and her husband, Frank Chapman, baritone, will make a Summer concert tour together which will take them from coast to coast and also to Honolulu, thus fulfilling a long-cherished ambition to tour the

country in joint recital. Mr. Chapman resumed his career as a singer this season after an absence of several years during which he managed the activities of his wife. The two singers gave a recital in Greenwich, Conn., on May 16, closing their regular seasons.

## WINNIPEG WELCOMES LOCAL MUSIC FORCES

### Recitalists and Clubs Are Heard—Arthur Benjamin to Judge Manitoba Works

WINNIPEG, June 10—Elsie Sikkerbol, pianist, gave a recital recently in the Music and Arts recital hall. Assisting were Dorothy Scott, pianist, who was at the second piano for the Grieg Concerto, and a string quartet consisting of William Thorburn, Jean Walker, Richard Dobesch and Ruth Gordon.

Louis Sotolov, violinist, gave a recital in the concert hall recently. Olga Irwin, soprano, was the assisting artist. Gordon Kushner was the accompanist.

The Young Women's Musical Club Choir, led by Ethel Kinley, was heard on May 1. Marjorie Dillabough, pianist, assisted and Gwendda Owen Davies was the accompanist. The Winnipeg General Hospital Nurses' Glee Club gave its annual concert in Grace church recently. Stanley Osborne is the conductor.

The newly elected officers of the Winnipeg branch of the Manitoba Registered Music Teachers Association are: Kathleen Robson, president; Luva Geddes, corresponding secretary; Cecile Henderson, recording secretary; Vera Wyman, treasurer.

The Gordon Bell High School Band gave its first concert on May 17, with A. H. Dudley conducting.

Arthur Benjamin, British pianist-composer, now resident of Vancouver, will judge compositions by Manitoba composers in the 1941 competition, sponsored by the Wednesday Musicales.

The Madrigal choir of the University of North Dakota, under Hywel C. Rowland, gave a concert on May 20 in Grace church.

MARY MONCRIEFF

#### Miriam Solovieff to Play at Exposition

SAN FRANCISCO, June 3.—Miriam Solovieff, violinist, will be guest artist, with Jan Peerce, tenor, at one of the concerts to be given at the Golden Gate International Exposition by the San Francisco Symphony under Pierre Monteux.

M. A. C.

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## LANSING HATFIELD SINGS IN GREENSBORO COURSE

Baritone Gives Concluding Concert on  
Civic Association Series Before  
Large Audience



Lansing Hatfield Gives Autographs to Students in Greensboro: (Left to Right) Ann Webster, Bille Mae Wall, Elizabeth Teague, Mr. Hatfield and Millicent Miller

GREENSBORO, N. C., June 7.—Lansing Hatfield, American baritone, who grew up and was educated in North Carolina, proved a prime favorite with the audience of 2,900 members of the Greensboro Civic Music association in his concert in Aycock auditorium on May 2.

Mr. Hatfield's Greensboro appearance was the concluding concert for this sea-

son of the Civic Association. Other attractions heard included the Philadelphia Orchestra under Eugene Ormandy, for the third consecutive annual concert, Sergei Rachmaninoff, Rose Bampton and Nathan Milstein.

The thirteenth local Civic season next year will bring the Philadelphia Orchestra under Mr. Ormandy; the Ballet Russe; Jarmila Novotna; Erica Morini, and Luboshutz and Nemenoff.

## ZECKWER-HAHN ACADEMY MARKS ANNIVERSARY

Music School Celebrates Seventieth  
Year and Confers Honorary De-  
grees at Commencement

PHILADELPHIA, June 10.—Currently observing the seventieth anniversary of its foundation, the Zeckwer-Hahn Philadelphia Musical Academy held its commencement in the Academy of Music Foyer on May 20, Harl McDonald delivering the address and presenting the degrees, awards, diplomas, and certificates. Because of the special significance of the occasion, honorary degrees of Doctor of Music were conferred on Mary Louise Curtis Bok, president of the Curtis Institute of Music; Serge Koussevitzky, conductor of the Boston Symphony; James Allan Dash, music director of the Philadelphia Bach Festival Society; Rosario Scalero composer and head of the department of composition at the Curtis Institute; Lucien Cailliet, well-known for his orchestral transcriptions, and Frederick E. Hahn, president-director of the Zeckwer-Hahn Philadelphia Musical Academy. Master of Music degrees were given to: Ingrid Marie Lien, William Henry Hamlin, and Charles McCabe. Teresa Perazzoli received an Artist Diploma; Lillian Irene Pitts and James Palmisano, Graduation Diplomas, and Gilda d'Angelo, Ethel Mary Reed, Catherine Yolanda Bastelica, and James Palmisano, Teachers Certificates. The Pressor Gold Medal for Piano Pedagogy was awarded to Ethel Mary Reed and other prizes and certificates were merited by: Mary Virginia Cooper, Ruth Allen Cooper, Katherine S. Danley, Phyllis Woolman, Catherine Marie Kinney, Ruth Harriet Linsky.

W. E. S.

## Edwina Eustis, Contralto, Tours in Concerts

Concert tours under the Columbia Concerts Corporation took Edwina Eustis, contralto, this season to the Canadian and Maritime Provinces, through New England, and to Pennsylvania, West Virginia, Louisiana, Texas, Missouri, Michigan, Mississippi, Kentucky and New York. Miss Eustis was a featured soloist at Radio City and has taken leading roles in the Music Hall of the Air Opera Series. In the fall she will appear as Nancy in 'Martha' in Rochester, N. Y.

## Teaching in California



Emanuel Feuermann

LOS ANGELES, June 10.—Emanuel Feuermann, 'cellist, arrived in Los Angeles on May 31 for a three months' sojourn in California, where he is conducting Summer courses. Since 1933, when he left the Hochschule in Berlin, he has taught in London, Australia and Switzerland during the Summer months. This is Mr. Feuermann's first Summer in California.

## Boston Civic Symphony Closes Series

BOSTON, June 10.—The Boston Civic Symphony, Joseph Wagner, conductor, has completed its series of concerts in Jordan Hall. Works by Charles Wakefield Cadman were given prominent positions upon the final program, with Mr. Cadman appearing as piano soloist in a first performance in Boston of his 'Dark Dancers of the Mardi Gras'. Two excerpts from Mr. Cadman's 'Thunderbird' Suite were also performed at this concert. Also heard were the Overture to 'Fra Diavolo' by Auber, Haydn's Symphony No. 100 (Military), the Abert-Bach Prelude, Choral and Fugue and to close, tribute to Finland, 'Finlandia' by Sibelius.

G. M. S.

## Viktor Fuchs to Head New Department

The Dramatic Workshop, a new department, will be established in the New School for Social Research in the Fall. Viktor Fuchs will be the sole teacher of singing and head of the vocal department.

## ST. LOUIS SALUTES LOCAL ORCHESTRAS

### Women's Symphony Gives An- nual Concert—Philharmonic Is Also Heard

ST. LOUIS, June 10.—Over sixty amateurs and semi-professional members of the St. Louis Women's Symphony appeared in their annual concert at the Soldan High School Auditorium recently. Under the capable leadership of Edith Gordon, the young women offered a program including the overture to 'Merry Wives of Windsor' by Nicolai; the Symphony in G Minor by Mozart; 'Le Rouet d'Omphale' by Saint-Saëns; and the Prelude to Act III of 'Lohengrin' and overture to 'Rienzi' by Wagner.

The Philharmonic played at the Scottish Rite on May 2, under its able leader, Alfred Hicks. A large audience heard the Beethoven F Major Symphony and the second movement of Berlioz's 'Romeo and Juliet'. The soloist was Charles Galloway, baritone, who sang a group of Russian songs with Edith Habig accompanying, and joined with the orchestra in 'Wotan's Farewell' from Wagner's 'Die Walküre'. Both orchestra and soloist were heartily applauded.

Mr. Galloway also gave a recital for the twenty-fifth anniversary program of the Musician's Guild at the College Club on May 13. Mrs. Habig played a group of solos, as well as accompanying him.

The St. Louis A Cappella Choir, under William Heyne, recently sang some of the principal choruses from Bach's B Minor Mass at the Municipal Auditorium. Twenty-six Symphony men provided the orchestral accompaniment.

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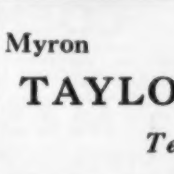
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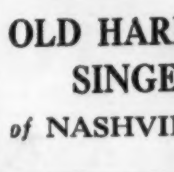
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#### WHEN IN ROME DO AS THE ROMANS DO

Rudolf Ganz, Pianist and Conductor, Enters into the Spirit of College Life at Rome, Ga., Where He Gave a Concert Recently. Spending Two Days on the Campus of Shorter College and Holding Informal Conference Periods. With Mr. Ganz in the Rockery of the College Are (Left to Right), W. H. Rowand, Head of the College Music Department; Mary Evelyn Acuff, Claire Davis, Daphne Wheelless, Jean Smith, Grace Payne, Miriam Cater and Mr. Ganz. His Visit Was Made Possible by the Aid of the Association of American Colleges Art Program

### BALTIMORE HAILS LOCAL RECITALISTS

#### Servais Conducts Glee Club in Annual Concert—Chapter Holds Meeting

BALTIMORE, June 10.—The Baltimore and Ohio Glee Club, Ivan Servais, conductor, Charlotte Rodda Reed, accompanist, gave its twenty-sixth annual concert at the Lyric Theatre on May 16 before a capacity audience, the concert having the added attraction of Helen

Jepson as soprano soloist with Robert Wallenborn as accompanist. The program included Edmund Sereno Ender's 'The Sun Upon the Lake Is Low' and a choral arrangement of Gustav Klemm's 'Sounds' made by Norman Sinske.

The Baltimore Chapter of the National Committee for Music Appreciation at its dinner and public meeting on May 15 described the purpose of the movement, introducing master records at nominal cost to the general public.

Mayor Howard W. Jackson welcomed the guests and Felix A. Grisette as toastmaster introduced the following speakers: Carleton Sprague Smith, John Denues, Edward T. Ingle, Fannie Hurst and Peter W. Dykema.

The Baltimore Art Museum Committee has a current exhibition featuring "Romanticism in America". A "Grand Concert" of the sort prevalent a century ago in this country was arranged by Lubov Kiefer.

The Harmonique Choral Choir of Baltimore, an organization of colored singers, celebrated its tenth anniversary with a performance of Beethoven's 'Mount of Olives' at Trinity A.M.E. Church May 17.

Dorothea Constance Ortmann, pianist, appeared at Cadoa Hall on May 8 before a capacity audience. Miss Ortmann, who is the daughter of Otto Ortmann, director of the Peabody Conservatory of Music, is a member of the teaching staff of the Peabody Conservatory.

The Maryland School for the Blind's department of music under Elizabeth Chase Pattillo, presented its students, assisted by members of the faculty, in a program on May 12 at the Maryland Casualty Auditorium.

The Woman's Club of Mt. Washington gave a benefit concert for the MacDowell Colony Fund on May 15 at St. John's Parish House.

FRANZ C. BORNSCHEIN

### YOUNGSTOWN MUSIC CLUB ENDS FORTY-THIRD YEAR

#### Monday Musical Wins Federation Award—Artists' Concert Course Brings Important Events

YOUNGSTOWN, OHIO, June 10.—The Monday Musical Club of Youngstown has completed its forty-third season under the presidency of Mrs. Carl W. Ullman. The club received the highest rating in the state at the recent meeting of the State Federation of Music Clubs, the award being a gavel made from wood from the MacDowell Colony in Peterborough.

The outstanding projects of the year were the Artists' Concert Course, presenting the Cleveland Symphony, Robert Virovai, Risë Stevens, Josef Hofmann and Nelson Eddy in addition to the Club Choral of 100 voices. The season closed on May 9 and 10 with the presentation of 'Floradora' by the Club and the Youngstown Symphony, in which a cast of 150 local singers and a sixty-piece orchestra participated.

Next season the club will present Gladys Swarthout on Oct. 14, the Philadelphia Orchestra, conducted by Eugene Ormandy, on Nov. 2; the Littlefield Ballet on Jan. 20, Vronsky and Babin on Feb. 3, and James Melton and Mildred Dilling in a joint recital on March 3.

#### Viola Silva to Sing at Berkshire Festival

Viola Silva, contralto, recently returned to New York after appearances as soloist and with orchestra, including an appearance in the B Minor Mass with the Boston Symphony under Serge Koussevitzky. Miss Silva will be soloist at the Berkshire Festival on Aug. 15.

#### Kiepura and Wife to Make Tour

Jan Kiepura, Polish tenor of the Metropolitan Opera, returned to New York from a South American opera tour on May 30. On June 14 Mr. Kiepura and his wife, Marta Eggert, now starring in the Broadway production, 'Higher and Higher', were to leave for a two and a half months' opera and

concert tour of Brazil and Argentina. Miss Eggert and Mr. Kiepura will return in September, at which time she will continue in 'Higher and Higher', and he will undertake a concert and opera tour of the country.

### SEATTLE SYMPHONY PLANS NEW SEASON

#### Sokoloff Will Conduct Eight Subscription Concerts—Soloists Listed

SEATTLE, June 7.—The schedule of the Seattle Symphony for the season of 1940-41, which was recently announced, includes a number of first performances.

Eight subscription concerts will be given, opening Oct. 21. Nikolai Sokoloff, in his third season, will again offer music of American composers. Works chosen are 'Danza' by John Alden Carpenter and 'Through the Looking Glass' by Deems Taylor. Other works to be played for the first time in Seattle are 'Winter' and 'Spring', by Bloch; Polonaise, Arietta and Passacaglia, Handel-Harty; excerpts from Musorgsky's 'Boris Godunoff'; Symphony in B Flat, Chausson; and 'Under the Spreading Chestnut Tree' by Weinberger.

In response to many requests for a Wagnerian Festival, Ruth Allen McCreery, executive secretary of the Orchestra, has arranged this for Nov. 1, with Lotte Lehmann and Lauritz Melchior as soloists. Other artists to appear with the Orchestra are: Alexander Kipnis, bass, Nov. 18; Maurice Eisenberg, 'cellist, Dec. 9, and Dalies Frantz, pianist, Feb. 17. The Ballet Russe will return for four performances in January. NAN D. BRONSON

#### Stephan Hero Plays at World's Fair

Stephan Hero, violinist, played at the Court of Peace at the New York World's Fair on Memorial Day. He had appeared previously on a benefit program for Polish relief at the Armory in Newark, N. J. Mr. Hero is scheduled for several concerts in Mexico City, the first two to take place on June 18 and 20.

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## GOLDEN GATE ENJOYS CHAMBER NOVELTIES

### San Francisco String Quartet and Music Lovers Give Final Programs

SAN FRANCISCO, June 10.—Two of the city's most honored resident ensembles, the Music Lovers and the San Francisco String Quartet, concluded their subscription series and announced continuation next year. Contemporary works offered at these last concerts were Three Novelettes by Frank Bridge, played by the Quartet; and by the 'Music Lovers, a Divertimento', Op. 28, for violin, viola and cello by Jirak, and Turina's piano quartet.

John Charles Thomas gave the city its first all-American song recital at the Opera House, a repetition of his Town Hall program earlier in the season. Two works by a former San Franciscan were included, 'Low Bridge' and 'The Banks of the Yellow Sea' by Ernst Bacon.

### Ballet Appears

Following a tour which took it as far East as Chicago, the San Francisco Opera Ballet, assisted by the Junior Ballet, gave the first in a series of informal demonstration programs arranged by ballet-master William Christensen, with fifty dancers and an invited audience of 500 all on the stage of the Opera House. Alfred V. Frankenstein, music critic of the San Francisco Chronicle, gave an introductory talk, and following the technical demonstration the dancers presented a short ballet, 'And Now the Bridges', with music by the Opera Ballet's musical director, Fritz Berens.

Within a day of each other two

groups concerned with the presentation of opera made their first appearances. Frederic Carroll directed a chamber orchestra, chorus and six soloists in a somewhat premature first appearance of his Civic Opera Guild of San Francisco at the old Tivoli Theatre, and the following evening Armand Agnini's intimate production of three acts from Puccini's 'La Bohème', with costumes, decor and piano accompaniment, took the stage at the Veteran's Auditorium.

### Light Opera Heard

By arrangement with the Los Angeles Civic Light Opera Association, Homer Curran is presenting a Light Opera Festival at the Curran Theatre, which opened with John Charles Thomas in 'Pinafore' on a double bill with 'Savoy Serenade', a potpourri of Gilbert & Sullivan melodies. Other productions in the Festival include Victor Herbert's 'The Red Mill', Paul Robeson in 'Show Boat', and Jarmila Novotna in 'The Merry Widow'.

The 13-year-old violinist, Giuseppe Cusimano, appeared recently in a recital which featured the Sibelius concerto.

Two artists new to San Francisco were heard in solo recitals. Roger Aubert, Swiss pianist, impressed with the energetic drive of his playing, which showed to especial advantage in 'Two Legends', by Liszt. Chioyoko Matsuda, Japanese coloratura soprano, sang carefully and with charm in a recent recital.

Prefacing a series of sonata recitals to be given here next year, Henri Tami-anka, violinist, and Maxim Schapiro, pianist, were heard at the Veterans' Auditorium. They played works of Mozart, Brahms and Beethoven.

MAXINE CUSHING

## The Trapp Family

(Continued from page 7)

With so many lively and talented musicians under the same roof, it is not surprising the various combinations can be formed for specialties. All are singers except the Baron, and all play the recorders. Even the two little girls, Rosemary, eleven, and Eleanor, nine, who are in a convent school near Philadelphia, will play in the next year's Town Hall concert in New York. For a gamba quintet with the spinet, all of the older girls except Hedwig play the gambas and Werner is the spinet player. The baby has begun to sing, but it is his own music and not adaptable just yet to the group.

One of the highlights of their Christmas programs is the carol, 'Silent Night', which, while it has much significance for all of us, means even more to the Trapps. It is a part of their own inheritance, for ancestors of theirs brought it to America just a hundred years ago. In 1840, a direct ancestor of the Baroness, one Joseph Rainer, known as the richest butcher as well as the finest tenor in Salzburg, came to America with his eight children and gave the country a foretaste of the Trapps' program today. Like the Trapps, the Rainers sang in native costume with flute accompaniment. One of the "new" songs which American audiences loved was the old Austrian carol 'Stille Nacht', which was written many centuries ago by a choirmaster in their own Cathedral at Salzburg.

According to the Trapps, the version which we now know is very different from the original, and they have restored the latter. Not long ago, the family visited Dr. Carleton Sprague Smith at the New York Public Library, and

inspected with pride a pre-Civil War book which describes the extensive tour of the Rainer Family, their predecessors. Considering the difficulties of stage-coach travel 100 years ago, the Trapps are thankful that they are of today, and can charter their own bus and driver. When they set forth this Fall, with some fifty pieces of baggage—the spinet, music trunks, trunks for concert and every-day clothes and instrument boxes—with the baby's cradle hanging in the car, they can indeed draw a breath of gratitude that they are a century ahead of the Rainers!

### Gambarelli to Make Summer Tour

Maria Gambarelli's Summer engagements during June and July will take the premiere danseuse of the Metropolitan Opera from the East to Canada and out to the Pacific Coast. She will be guest artist at the Berkshire Festival in Pittsfield; she will dance with the Promenade Symphony in Toronto; and will appear in the Hollywood Bowl. Returning to her home in New York City from a week's rest at her farm in Connecticut, Miss Gambarelli is now busily engaged preparing for these engagements as well as making plans for her extensive cross-country Community-Cooperative tour in the Fall.

### Duluth Composers' Group Heard

DULUTH, June 10.—The Duluth Music Teachers' Association presented the Duluth Composers' Group in a May Festival program in the Duluth Woman's Club on May 13. Works by Ernest Lachmund, Ruth Taylor Magney, Clara Stocker, Louise Murchison Evans, Earl R. Larson, Alfred Moroni, Bess Berry Carr and Sister Martina were performed. Mrs. Martin Hokanson, who founded the group in 1925, is the chairman.



Lucienne Bloch

A DETAIL FROM THE MURAL FRESCO 'MUSIC'  
A Section of the Mural Fresco 'Music,' Designed by Lucienne Bloch and Executed Under the Auspices of the New York City WPA Art Project for the George Washington High School

A private showing of the mural designed by Lucienne Bloch and executed under the auspices of the New York City WPA Art Project for the George Washington High School, was held on May 28 in the music room of the school. 'Music' is the subject of the work which was painted in true fresco directly on wet plaster. The artist is the daughter of the composer, Ernest Bloch, who in

childhood developed a familiarity with African, Chinese, Japanese and Oriental music. The West and North walls of the High School's music room are occupied by Miss Bloch's mural, whose theme, 'Evolution of Music', is woven through a design of sound waves, with which the visual aspects of music—instruments, dancers and music symbols—are integrated.

## CHOIRS OF SEATTLE GIVE PIERNÉ WORK

### C. W. Lawrence Leads Groups in 'Children's Crusade'—Lyric Theater Gives Operas

SEATTLE, June 10.—The most important event of the music calendar in May was the magnificent first performance in Seattle of Gabriel Pierné's 'The Children's Crusade', under Charles Wilson Lawrence of the University of Washington School of Music.

The ensemble of 450 young people included 200 children from the Alexander Hamilton and John Marshall Junior High Schools, the male chorus, a capella choir, University chorus, women's ensemble and symphony orchestra of the University. This was the first time the department of music of the public schools and the university music department combined their resources and the program attracted many listeners.

The children showed excellent training and the chorus maintained a fine quality of tone. Soloists were Jean Gray, Dorothy Searles, Mary Kuist, John Pressly, Paul Benson and Robert Wilson. Those assisting from the public schools were Ethel Henson, supervisor of music; Lois Scott and Jack Schaeffer from the Junior High Schools. George Kirchner, conductor of the University symphony; Betty Osborn, Sallie Moore and Lyle McMullen, accompanists.

Other interesting concerts at the University were three chamber music re-

citals, featuring contemporary music; programs by band, orchestra and choir and a Tchaikovsky centennial concert. The program was arranged by Carl Paige Wood, director of the University Music School; George Kirchner and Walter Welke from the University, and P. F. Koropachinsky, chairman of the All-Russian Seattle Tchaikovsky Centennial Committee.

The Lyric Theatre has moved to the Repertory Play House in the University District and has been placed on a professional basis. The theatre will present opera the first three evenings and drama the last three evenings of the week. Ernst Gebert will continue as musical director. Two casts were trained for the third production, Rossini's 'Barber of Seville', which opened on May 20. Roy Hulten, as Figaro, and Marika Mukai, as Rosina, who scored such a triumph in the earlier opera, 'The Marriage of Figaro', by Mozart, repeated their success, and Paul Elmer as Dr. Bartolo gave an excellent performance. Ralph Miller was Count Almaviva. Other principals were Walter McAllister as Figaro, Neal Gordon as the Count and Marjorie Radovan as Rosina. Marcellina was sung by Idalia Osten and Basilio by Frederick Loehri.

Spring concerts have been given by the following choral societies: Philomel Singers, R. H. Kendrick, director; Treble Clef Chorus, Edwin Fairbourne, director; Seattle Orpheons, Arville Belstad, director; Ralston Male Chorus, Owen Williams, director; Amphion Male Chorus, Graham Morgan, director; Junior Gregorian Choir, Helen Maurier, director; and the Carl Pitzer Mixed Chorus.

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Milwaukee Sentinel

## CELEBRATING A FIFTEENTH ANNIVERSARY

Officers of the Milwaukee Civic Music Association Meet at a Dinner Opening the Annual Membership Week (Left to Right): Anna R. Robinson, Executive Secretary; Col. Charles M. Pearsall, President; Mrs. Lynn Bump, Headquarters Chairman; Carter Wells, Director, and D. L. Cornet, Assistant Manager of Civic Concert Service

MILWAUKEE, June 10.—At the dinner opening the annual membership week and celebrating the fifteenth year of the Civic Music Association, Col. Pearsall addressed 200 workers and officers, pointing out that ninety-six attractions had been presented. More

than 3,000 members have been enrolled. For next season the following artists have been selected: Ezio Pinza, Emanuel Feuermann, Jarmila Novotna, Lina Pagliughi, Bartlett and Robertson and Fritz Kreisler. Col. Pearsall is the president of the Association.

## UTICA PLAYS HOST TO POLISH SINGERS

## Walter Panka Re-elected President of Alliance at Close of Four-Day Convention

UTICA, N. Y., June 10.—Walter S. Panka of Chicago was re-elected president of the Polish Singers Alliance of America, which attracted more than 2,000 singers to Utica at the close of the four-day convention on May 27.

The Rev. Joseph Winnicki of Buffalo was selected as honorary president, while it was decided to continue national headquarters in Chicago and conduct the next convention in 1943 in Cleveland.

These other officers, all from Chicago, were elected: Vice-presidents, Dr. Edwin J. Lukaszewski, Irene Nasalska; secretary, Francizek Wilga; treasurer, Adam Ciesielski, and general musical director, Seizislaw Skulbikowski.

Before closing the convention a delegation went to the statue of Pulaski on the Parkway, where brief ceremonies were conducted, led by Count Josef Kasimierz Krasicki, Polish consul in New York. The convention adopted a resolution of understanding and sympathy for the people of Poland in which the Alliance paid tribute to the "fallen defenders of our native Poland." The resolution committee: Joseph Trzcinski, Chicago, chairman; Leon Tomaszewski, New York; the Rev. Joseph Winnicki, Buffalo; Dr. Edwin J. Lukaszewski, Chicago, and Mrs. Matthew S. Ogonowski, Utica.

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## DENVER'S SYMPHONY FUND IS ASSURED

## Program with Pons as Soloist Under Kostelanetz Given—Bosetti Directs 'Aida'

DENVER, COL., June 3.—The drive for the guarantee fund of the Civic Symphony Society was auspiciously launched with a program presented by Lily Pons as soloist and André Kostelanetz as guest conductor. The entire auditorium was open and an audience of 8,000 demonstrated their appreciation of the artists and loyalty to the Association in no uncertain terms.

The orchestral program included the Overture to 'Der Freischütz' by Weber, the prelude to 'The Afternoon of a Faun' by Debussy, and Tchaikovsky's Overture-Fantasia, 'Romeo and Juliet'. Miss Pons has never sung in better voice in Denver and both she and her talented husband were received with great enthusiasm. Her contribution included 'Lo, Here the Gentle Lark', by Bishop, and the aria, 'Una Voce Poco Fa', from 'The Barber of Seville', by Rossini. The audience insisted upon numerous encores.

The drive for funds has been on since the opening date of April 25 and the amount to be raised is practically assured.

## Melchior Closes Series

The Oberfelder-Slack Series closed in the proverbial "blaze of glory" on May 4 with Lauritz Melchior, tenor. This was this fine artist's first appearance in Denver, and he created a furor by his lovely voice and intelligent singing. It is hoped that he will favor Denver with a return engagement in the near future.

Denver had its annual taste of grand opera on May 6, 7 and 8, when Monsignor Bosetti presented the Denver Grand Opera Company in three excellent performances of 'Aida'. This intrepid padre each year presents an opera and always on a high plane of artistic achievement. The presentation this year has outshone any previous offering and revealed the excellent capabilities of local talent. A chorus of 150, with a ballet of fifty, and a symphony orchestra of sixty players aided the soloists in making the performances outstanding. Different leads appeared each evening. The title role was sung by Josephine Neri, Frances Muraldo and Anne O'Neill in succession; Radames was sung by Joseph Clifford for two performances, and by Arch Cannon for the other; Violette McCarthy, Delphine Murphy, and Ruth Young sang Amneris; Ramfis was sung by Clifford Osborne two nights and by Ralph Graham at the last performance. All of these artists gave intelligent and interesting performances and the other roles were played with distinction.

Walter Keeley was production manager and provided gorgeous settings for the opera. All Denver is congratulating Monsignor Bosetti upon his excellent work as both conductor and stage director.

JOHN C. KENDEL

## ORGANIZE NEW CHORUS

## Philadelphia Schubert Festival Group to Appear Under Dash in February

PHILADELPHIA, June 10.—A Schubert Festival Chorus is being organized for participation in a two-day Philadelphia Schubert series planned for Feb. 1941, with James Allan Dash conduct-

ing. It is hoped to build the chorus up to 150 or more singers.

Contemplated for performance are the composer's Masses in E Flat and A Flat; 'Miriam's Song of Triumph', and several other works, some of which will receive first American performances. Soloists are to be engaged and accompaniments will be played by a large orchestra. With the announcement of the formation of the Schubert Festival Chorus, a movement has been launched for the establishment of a Philadelphia Choral Festivals Association, which will include the Philadelphia Bach Festival Society and will sponsor in addition to an annual Bach Festival, the projected Schubert Festival, and series devoted to Mozart, Brahms, Handel, and other composers.

W. E. S.

## CLEVELAND QUARTET GIVES SIX CONCERTS

## Festival of Chamber Music Includes American Composition

CLEVELAND, June 10.—A festival of six concerts was given by the re-organized Cleveland String Quartet in Chamber Music Hall of Severance Hall on May 6, 8, 10, 13, 15 and 17. Members of the Cleveland Orchestra comprise the Quartet; Josef Fuchs, first violin; Paul Gershman, second; Tom Brennand, viola; and Harry Fuchs, cello. The programs included works by Haydn, Mozart, Beethoven, Mason, Schumann, Schubert, Mendelssohn, Shepherd, Malipiero and Brahms.

The Cuyahoga Opera Company and the Friends of Music Symphony joined forces in Smetana's 'Bartered Bride' at Slovenian Auditorium on May 8. Boris Goldovsky conducted. The cast listed James Meena, Madge Phelps, Lillian Simerka, Louis Grdina, Helen Rose, Edward Thompson, Myron Ryan, William Watkins, George Cornell, Angelica Mancini, and Robert Nicol. Maurice Goldman is associate conductor, Carabella Johnson, stage director, and Clarence S. Metcalf, chairman of the opera company. Richard W. Rychtarick provided the scenery.

## Fortnightly Club Meets

The Fortnightly Musical Club closed its forty-seventh season with a meeting in Steinway Hall on May 7. Mrs. Ray A. Carle, president, announced scholarship loans awarded to Eugene Shepard, student violinist at Baldwin-Wallace College; Samuel Kleinman, pianist, and Jaroslav Holesovsky, violinist, at Oberlin College. Membership in the manuscript section was extended to Starling Cumberworth, a pupil of Herbert Elwell; and to Chester La Mond, a graduate of the Yale School of Music. Mrs. Robert Browning received the James H. Rogers manuscript prize, and Alma Karber was awarded the second prize.

The musical program was given by junior student duo-pianists, Corinne Wissman and Ann Inman; and Floria Rose and Virginia Eppinger. Eunice Podis, a senior student, played a group of piano solos. Mrs. Gaillard B. Fuller, of Loudonville, president of the Ohio Federation of Music Clubs, was guest of honor. The speaker was Joseph Remyenyi, associate professor of Comparative Literature at Western Reserve University, and head of the English Department at Cleveland College. His subject was "Beauty—What Is Its Function"

WILMA HUNING



**A MOMENT OF RELAXATION**  
Sally Leff Seeks a Moment of Rest from Her Duties as Coach and Accompanist While on a Recent Visit to West Hampton, L. I.

#### Taylor Again to Teach at Juilliard

Bernard Taylor, teacher of singing, and a member of the faculty of the Institute of Musical Art of the Juilliard School of Music, recently completed a busy season of teaching there and has gone to Kansas City, Mo., to conduct a three-weeks' master class. He will return to New York to teach at the Juilliard Summer School from July 8 to Aug. 16. Mr. Taylor will conduct classes in voice, hold repertoire classes and a class in voice methods; also forum courses. Mr. Taylor's pupil, Glenn Darwin, baritone, was heard in recital on May 28, at the Shriners' National Convention in Detroit. Elwyn Carter, bass-baritone, recently completed a season of thirty concert and oratorio engagements and is rehearsing with a light opera company which will be heard in the East. Laura Browning, dramatic-soprano, gave a recital in Baltimore on May 2, and one in Albany, N. Y., May 28. Donald Dame, tenor, recently returned from singing in 'Tales of Hoffmann' in Georgia. He will be heard in various operatic productions at Chautauqua, N. Y., during the Summer. Jack Kilty, baritone, appeared as soloist with the Choral Society under the baton of Harry Spier on May 10.

Harrington Van Hoesen, baritone, is now under the management of Josephine Villa, Inc.

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## COLLEGIATE GUILD HOLDS FESTIVAL

### Second Annual Event Offered at Bennington—Student Works Are Heard

BENNINGTON, June 1.—The second annual festival of the Intercollegiate Music Guild of America was held recently on the campus of Bennington College. The institutions represented were Bard, Bennington, Smith, Williams, and Sarah Lawrence Colleges, Columbia University, and the New Jersey College for Women.

The first of the three concerts was presented by students from Williams College and the New Jersey College for Women. Early choral music was sung by a male chorus from Williams, and chamber works were given by the New Jersey College students. The CBS presented student compositions from the festival programs on April 20. The Chamber Orchestra of the Collegium Musicum of Columbia University, conducted by Holges E. Hagen, played chamber works by Richter, Bach, and Mozart, and students from Smith College performed a group of their own original compositions at the second concert.

The final concert brought orchestral and chamber music of both traditional and student composition presented by students from Bennington College. Bard College offered six original works; two of them duets for recorders, and one a study for solo violin and viola. The concert was concluded by Sarah Lawrence College with old and student music.

The fifteen student composers represented were Joan Pack, Ann Wolfson, and Irene Bernstein of Sarah Lawrence College; Mimi Wallner, Helena Mason, and Jessie Ann Nelson of Bennington College; Mary Tyler, Mertina Johnson, Ann Davis, and Nancy Parker of Smith College; Louise McDowell of New Jersey College for Women; and Edward Friedland, Millard Walker, Theodore Strongin, and Frank Wigglesworth, Jr., of Bard College.

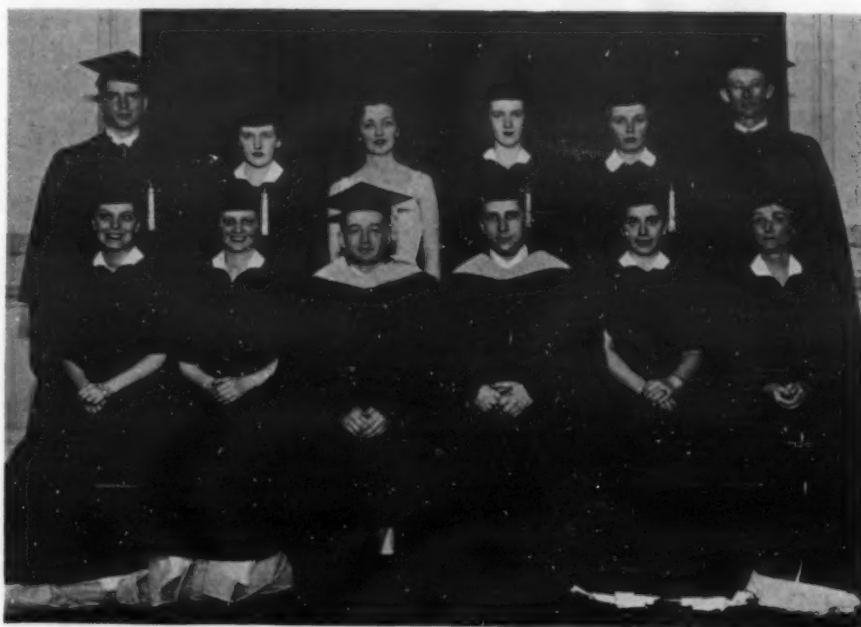
## MUSICAL ART INSTITUTE GRADUATES EIGHTY-EIGHT

Hutcheson Presents Diplomas to Students—George Wedge Presides at Exercises

Eighty-eight students were graduated from the Institute of Musical Art of the Juilliard School of Music on the evening of May 29. George A. Wedge, dean of the Institute, presided and Ernest Hutcheson, president of the Juilliard School of Music, presented the diplomas.

A program of music preceded the granting of diplomas, Barbara Holmquest playing the first movement of the Schumann Piano Concerto. Hazel Peterson, soprano, sang a scena from 'Faust', and Walter Schoenweiss played Richard Strauss's 'Burleske' accompanied by orchestra. Following the presentation of diplomas the student orchestra under Willem Willeke played the Overture to 'Mignon'.

The following students received diplomas: Joseph Antman, Ana Arbona, Miriam Baer, Thaddeus Cylkowski, Solomon Davis, Rosalind Dobie, Arthur Ferrante, Harriet Gyllenhaal, Matthew Kennedy, Frederick Kirchberger, Harry Kondaks, Jewell Krivin, Gretchen Leuders, Wilton Mason, Alfred Pew, Jeanne Rosenblum, Leonard Rostov, Robert Ruda, Louis Teicher, Shirley Van Brunt, Elizabeth Warner, Elinor



**GRADUATES FROM THE PHILADELPHIA CONSERVATORY**  
Members of the 1940 Graduating Class at the Philadelphia Conservatory of Music, Mrs. D. Hendrick Ezerman, Managing Director, Are: Upper Row, Left to Right, John C. Schwabenland, Dorothea Flanagan, Eleanor Lippincot Krewson, Janet Margaret James, Julia Gabinet, and Warren K. Ervin. In the Lower Row, Left to Right: Delfina Cecilia Musa, Rosalie Cohen, Clyde Russell Dengler, Boris Koutzen, Trieste M. Musa and Carol Johnstone Sharp

## PHILADELPHIA SCHOOL HOLDS COMMENCEMENT

### Conservatory Presents Degrees and Diplomas at Sixty-third Annual Ceremony

PHILADELPHIA, June 10.—The Philadelphia Conservatory of Music held its sixty-third annual commencement exercises in the Bellevue-Stratford ballroom on May 14. The address was given by Mme. Olga Samaroff. Dr. E. Brooks Keffer, president, made the presentation of degrees and diplomas.

Teachers diplomas went to: Janet Margaret James and Eleanor Krewson; Bachelor of Music degrees: Warren K. Ervin, Dorothea Flanagan, Julia Gabinet, Janet Margaret James, John C. Schwabenland,

Carol J. Sharp, and Sisters Miriam Cecilia, Miriam Grace, and Philip Mary, I. H. M.; Master of Music degrees: Rosalie Cohen, Delfina Cecilia Musa, and Trieste M. Musa. Degrees of Doctor of Music were conferred on Boris Koutzen and Clyde R. Dengler. Mozart's G Minor Symphony was played by the Conservatory Orchestra with Boris Koutzen conducting; Boccherini's B Flat 'Cello Concerto with Herman Liebhenthal, Jr., as soloist; Beethoven's Piano Concerto in C, with Jane Gurgens as soloist; Chausson's Concerto for piano, violin, and strings, with Dorothea Flanagan and Julia Gabinet as soloists, and piano solos which engaged William Kapell and Paulena Carter.

W. E. S.

Williams, Marshall Wrubel, Ernest Fisher, Bennett Rich, Ruth Tressell, Janis E. Anderson, Martin Bella, David de Vol, Roque Dominick, Anita Haines, Charles King, Miriam Lickert, Donald McDonald, Mary E. Miles, Robert Stuart, Robert Zeller, June Carlson, Mildred Cole, Alexander McConnell, Nancy Pell, Ramona Rockway, Josephine Rossi, Margaret Smith, Charles Spurr, Mildred Young, Bert Arenson, Inez Crabtree, Ann Cutler, Burton Fisch, Andrew Galos, Irving Kwasnik, Margaret Pardee, David Sarser, Ruth Krieger, Helene Druke, Carol Finch, Barbara Holmquest, Walter Schoenweiss, Marion

Bradley, Anna Daube, Hazel Peterson, Sidney Baker, Augusta Rubin.

The following students received Bachelor of Science Degrees: Helene Shanin, Charlotte Smale, Victor Wolfram, Bryda-Rae King, Elsa Krause, Bernard Chebot, Helen Hoffman, Joseph Sulmeyer, Arthur Berger, Vera Bastin, Mary E. Compton, Jacquetta Gillum, Sylvia Hartstein, Rita Rothmann, Benjamin D. Spieler, Arlene Spiro, Mildred Stelljes, Elaine Sullivan, Geraldine Wachtell, Kermit Walker, Fred Weitzel, Mary Christene Wood, Evelyn Thoma. Master of Science Degree: Carol Blanton.

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## PEABODY NAMES FIVE AS ADVISORY COMMITTEE



Members of the Faculty and the Graduating Class of 1940 at the Peabody Conservatory of Music in Baltimore, Md.

### Campaign for Funds to Be Started— Forty Students Receive Degrees at Graduation

BALTIMORE, June 10.—At the graduation exercises of the Peabody Conservatory of Music, announcement was made by Dr. Hall Pleasants, president of the board of trustees, of the appointment of a committee of five nationally known men chosen by the board to advise the Peabody Institute on how best to increase its usefulness to the community.

This committee consists of Ernest Hutcheson, a former faculty member, now

president of the Juilliard Foundation, Douglas Moore of Columbia University, Charles Hackett of New York, Albert Stoessel, director of the Worcester Festival and of the Oratorio Society of New York, and Carl Engel, former chief of the music division of the Library of Congress. The formation of the committee is in preparation for the plan of campaign to raise funds next year. If a drive for a fund of \$125,000 is successful, additional outside funds may be realized. The Carnegie Corporation has expressed interest in the result of the co-operative effort which the Peabody Institute is outlining.

Otto Ortmann, director, presented advanced students of the conservatory in a series of five exhibition concerts on the evenings of May 27 to 31. The graduating class of 1940 included forty members who received diplomas, masters' degrees, bachelors' degrees, teachers' certificates, and church organists' certificates. Dr. Pleasants conferred these honors. Mr. Ortmann announced the student prizes as follows: The Harold Randolph prize to Walter J. de Lillo; the Elizabeth Distler prize to Conrad Geblein; the Zaidée T. and Azalie H. Thomas prizes to Sidney L. Shapiro, Donald McDorman, Carolyn Lobdell, Carlton Hake and Conrad Geblein.

F. C. B.

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### Pupils of Belle Julie Soudant Give Recital

A group of pupils of Belle Julie Soudant, teacher of singing, gave a recital at the Institute of Musical Art of the Juilliard School of Music on the afternoon of May 11. Nancy Pell and Marion Faist, sopranos, began the program with a duet by Handel-Brahms. Excerpts from Boito's 'Mefistofele' followed, sung by Jane Falconer and June Carlson, sopranos; Ella Fearney, contralto, and Frederick Sushko, tenor. Rose Marie Kuerzdoerfer, soprano, sang Bishop's 'Lo, Here the Gentle Lark' with flute obbligato played by George Neitzert. The remainder of the program was given by Frances Bible, contralto; Tracy Silvester, baritone; Winifred Smith, soprano; Marion Bradley, mezzo-soprano; Stanley Franck and Ernest Holcombe, baritones, with Miss Faist and Mr. Sushko. Accompanists were Elise Jessel and Dulcie Thomas.

### Offer Scholarship for Study with E. Robert Schmitz

OAKLAND, CALIF., June 1. — A contest for a free scholarship with E. Robert Schmitz, pianist and teacher, is announced by the College of the Holy Name in connection with its Summer master school of music, June 24 to Aug. 2. Eligibility is restricted to pianists residing in the state of California who have not previously studied with Mr. Schmitz. The winner will attend all the Schmitz classes in technique

and interpretation during the five weeks' session and will have two private lessons with him. Contestants will be required to play from memory one classic work by Bach, Beethoven, Mozart, Chopin, Brahms, Schumann, etc., and one modern work. Application, stating age and previous musical education, should be made by letter to the chairman of the master session, College of the Holy Names.

### Male Pupils Busy

Pupils of Florence Turner Maley, teacher of singing, are making many important appearances. Mildred Hieber, soprano, was soloist at the Singers Club, New York, recently, also with the Somerville, N. J., Glee Club, on May 29. William Aubin, baritone, with Rafael Mertis, accompanist, was heard at the Studio Club in New York recently Arnold Roddick, tenor, was soloist at the concert given under the auspices of the Bronx Boy Scouts, May 1. Sally Fiske Rothwell, soprano, was heard at the State Federation of Music Clubs of New Hampshire at Littleton, N. H., May 24. Lucille Block, soprano, broadcasts every Sunday over WOR. Alma Beck, contralto, and Ann Heath, soprano, were soloists on the program of American songs given by Russell Wragg, composer, at the Gardner School, New York. During April and May many students were presented by Mrs. Maley in her Steinway Hall Studio. They included Misses Hieber, Eleanor Burg and Alice Kodak, sopranos, with George Todd, pianist; Mildred Klages, mezzo-soprano, with Roger Boardman at the piano and Robert Harrell, baritone, with Charlotte Homer at the piano.

### Mount de Chantal Students Give Recitals in Wheeling, W. Va.

WHEELING, W. VA., June 10.—A musical was given by advanced students of Mount de Chantal Academy on May 26, under the direction of Julia Moss. Those taking part included Doris Schiffer, Rita Bayer, Peggy Wallace, Dorothy Anne Crow, Peggy Crow, Natalie Foltz, Robin Goss, Dorothy Pfeil, Hazel Bibbee, Madeline Kapner, Martha Swart, Jean Wagner, Ruth Scheuerman, Emily June Barth, Jacqueline Foltz, Magdalene Eggmann, Betty Garvey, Valta Miller, Gloria Longshaw, Marion Patton, Rose Mary Mille, El Leonore Foltz, June Ehlerman. Miss Moss played the second piano part in the Liszt E Flat Concerto with Miss Ehlerman. Other pupils of Miss Moss gave a recital on May 22. These included Mary Mason, Camilla McGuigan, Mary Louise Staats, Ruth Doepkins, Katherine Norteman, Lenore Seybold, Lillian Longshaw, Sara Rehm, Elaine Runner, Mary Pruskeski, Katherine Jefferson, Ethel Check and Eleanor Jayne Becker.

### New York Singing Teachers Association Gives Opera Program

The New York Singing Teachers Association gave the second of a series of opera-recital performances under the direction of Enrica Clay Dillon, with Milford Snell at the piano, in the Hotel des Artistes on the evening of May 4. Lois Higgins offered the 'Jewel Song' from 'Faust'; Ellen Osborn, 'Elsa's Dream' from 'Lohengrin'; Dorothy Potter, 'Ah! It Was He!' from Act I of 'La Traviata' and Marietta Vore and Elton Plowman a scene from Act I of 'La Bohème'. The second part of the program consisted of the first act of 'Pagliacci' sung by Susanne Frell, William Roveen, Myron Szandrowsky, Boris Voronovsky and John Fox.

### LaForge-Berumen Pupils Heard

A program of outstanding excellence was given before a large audience at the Advent Evangelical Lutheran Church on Tuesday, May 28, by pupils of the La Forge-Berumen studios. Those heard were Ellen Berg, ten-year-old soprano; Mabel Miller Downs, soprano; Harrison Slocum, tenor; Jess Walters, baritone; Constantine Callinicos, pianist; and the Balladeers, a male quartet. Frank La Forge, composer-pianist, and Beryl Blanch were the ac-



AT THE BETHLEHEM BACH FESTIVAL  
Edgar Schofield Examines a Score with His  
Pupil, Jean Watson, Who Was Contralto  
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companists and Justus Gelfius played flute obbligati. Miss Berg sang the 'Mad Scene' from 'Lucia' and was recalled six times by the audience. Miss Downs sang an aria and a group of La Forge songs. Mr. Walters also sang an aria and a group of songs. Mr. Slocum sang two arias; Mr. Callinicos played a miscellaneous group. The Balladeers were much applauded for their excellent work.

### Rose Raymond to Teach Master Class

Rose Raymond, pianist and teacher, recently concluded a busy Winter season of teaching. She is scheduled to begin a Summer master class for pianists and teachers on July second in New York. Miss Raymond's instruction is based upon the principles of Tobias Matthay and their application to teaching and playing. The classes will continue until Aug. 2.

### Maria Carreras Offers Scholarships

Maria Carreras, concert pianist and teacher, announces a master-class for which full and partial scholarships are available. Auditions are now being held at Mme. Carreras's studio in New York.

### Ralph Wolfe Conservatory Ends Season

NEW ROCHELLE, N. Y., June 10.—The Ralph Wolfe Conservatory of Music closed its Winter season with a series of seven student recitals. The final faculty recital was given on the evening of May 26, by Mr. Wolfe, assisted by members of the faculty. A six-weeks' Summer session will be held at the school.

### Philadelphia Conservatory Announces Piano Scholarship Open

The Philadelphia Conservatory of Music announces that the contest for the D. Hendrick Ezerman Foundation Scholarship will take place the latter part of September. Requirements may be had upon application to the Secretary, at the school. The winner will be entitled to a \$400 scholarship with Olga Samaroff.

### Anne Hull Presents Student Concerts

Anne Hull's season at the New Studio of Brooklyn Heights, 69 Willow Street, where she has as associates Dora Herwig and Blanche Winogron, included the Faculty concert series, the Educational concert series and several student concerts. The most recent one featured American compositions by MacDowell, Copland, Roy Harris, Walter Helfer and Gershwin. The final concert at the New Studio was the annual Spring concert on June 8. Miss Hull was judge at the Piano Finals in the contest of the National Federation of Music Clubs on May 16.

## OFFICERS ARE ELECTED

## Leon Carson Chosen to Head New York Singing Teachers

The annual election of official and executive board members of the New York Singing Teachers Association was held on the evening of May 21 at the Hotel des Artistes. The following officers for the 1940-41 season were elected: Leon Carson, president; Edgar Schofield, vice-president; Paul Althouse, vice-president in charge of programs; Llewellyn Roberts, vice-president in charge of concerts; Carl Gutekunst, treasurer; Fannie Gilbert Brines, recording secretary; Vera B. McIntyre, corresponding secretary, and John Nichols, registrar.



Leon Carson

## New York College of Music Presents 'Pinafore'

The New York College of Music, presented Gilbert and Sullivan's 'H.M.S. Pinafore', by its organization of advanced vocal students, the Collegiate Players, in the auditorium of the Brick Church on the evening of May 4. Sande Jaffray was director of the performance and Frederick Dvornich conductors.


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## SCHAEFER RECEIVES DEGREE IN INDIANA

## Organizer of Indianapolis Symphony Is Honored by University—New Mass Heard

INDIANAPOLIS, June 10.—Indiana University conferred honorary degrees on four men on June 3 in Memorial Stadium. Ferdinand Schaefer received the doctorate of music, as a tribute to his work in organizing the Indianapolis Symphony and building it up during seven years with Fabien Sevitzky, who has been the conductor the past three years. Mr. Schaefer, as conductor emeritus, now acts as guest conductor for one pair of concerts every year.

At the Solemn High Mass at St. Peter and Paul Cathedral on June 2, the special music was a 'Missa Eucharistica' composed by choirmaster Elmer A. Steffen, K.S.G. On this occasion the Schola Cantorum of the cathedral was assisted by the male choir of Saint Lawrence church of Cincinnati, J. Alfred Schehl, choirmaster.

## Virgil Fox Appears

The Indianapolis Chapter, American Guild of Organists, presented Virgil Fox in a recital on May 21, through the courtesy of the Scottish Rite, where the fine organ in the cathedral was heard in a program of organ masterpieces played by Mr. Fox.

Marjorie Garrigue, pianist, who has recently come to Indianapolis to reside, played before a discriminating audience in the South Gallery of Heron Art Institute in early May in an all-Chopin program.

Mrs. James Lowry, president of the Indianapolis Matinee Musicale, announced three artists for the season of 1940-41: James Melton, Oct. 18; Eugene List, Jan. 10, and Risé Stevens, April 25. Programs by active members are given every fortnight, and the chorale, under Joseph Lautner, makes several appearances.

PAULINE SCHELLSCHMIDT

## Longy School Presents Artists

BOSTON, June 10.—The Longy School of Music presented Olga Averino, soprano, and Joaquin Nin-Culmell, pianist, recently, in three programs in the interest of the scholarship fund. The programs were stimulating, with Mme. Averino making rather the better impression. Her artistry appeared to reach its high point in the series during the final program, which listed a number of "firsts" in Boston, notably Paul Nordoff's six songs entitled 'Willow River', 'Song', 'Serenade', 'Can Life Be a Blessing?', 'Time, I Dare Thee to Discover', and 'Tell Me, Thyrsis'.

Mme. Averino offered a first performance in Boston of Stravinsky's 'Quatre Chants Russes' in addition to the same composer's 'Trois Petites Histoires pour Enfants'. Mr. Nin-Culmell offered a sonata of his own in a first Boston performance, together with some Falla items, of which the Andante, 'Pour le Tombeau de Paul Dukas', was a first local performance. In addition to his solos, the pianist acted as accompanist for Mme. Averino.

G. M. S.

## Benefit Recital Given for Scholarship Fund of Platt School of Music

A recital for the benefit of the scholarship fund of the Platt School of Music was given in the Steinway Concert Hall on the evening of May 1. Those taking part included Orine Danker, soprano, and Murray Freleng, baritone, pupils of Estelle Platt. Helen Bulis, cellist, a pupil of the Crosby-Smith Studios, and Norma Ferris, violinist, pupil of Charlotte K. Hull. Gladys Shailer was the accompanist.

## MELANIE KURT RETURNS

## Former Metropolitan Opera Soprano to Teach in New York

Mme. Melanie Kurt, who was a leading Wagnerian soprano at the Metropolitan Opera during the years 1915 to 1918, has opened a vocal studio at the Hotel Colonial.

For twenty-five years a voice student of Lilli Lehmann, Mme. Kurt was the diva's favorite pupil and at Mme. Lehmann's death was considered her logical successor. She was a piano pupil of Leschetizky, studying with him contemporaneously with Schnabel and Gabrilowitsch. Her operatic debut was made in Lübeck as Elisabeth in 'Tannhäuser' and was followed by successful appearances with the Royal Opera in Berlin, at Covent Garden and other leading opera houses of Europe. She made her debut in the United States under Toscanini's baton on Feb. 1, 1915, in 'Tristan and Isolde'. This was followed by such Wagnerian roles as Brünnhilde, Sieglinde and Kundry. She also sang leading roles in 'Fidelio' and 'The Masked Ball'. Her appearances were not confined to German opera. One of her most successful roles was Iphigenia in 'Iphigenia in Aulis'.

Mme. Kurt will coach unusually talented pupils for concert and opera.

## INSTITUTE GIVES OPERAS

## Cleveland Pupils Offer Works by Bach and Debussy

CLEVELAND, June 10.—Bach's 'Phoebus and Pan' and Debussy's 'L'Enfant Prodigue' were given by the Cleveland Institute of Music orchestra on May 24 in the John Hay High School Auditorium, under the baton of Beryl Rubinstein.

The Debussy work was sung by Marjorie Phelps, soprano; Fred Lansinger, tenor, and James Meena, baritone. Other soloists were: Gladys Dworkin, soprano; Miriam Berg, contralto; Lansinger and Harold Glickman, tenors, and Richard Moorhead and Stuart Groshong, basses. All are students at the Cleveland Institute. M. M.

## Dalcroze School of Music Announces Summer Session

The Dalcroze School of Music, Paul Boepple, director, announces its Summer session for July 1 to Aug. 9, under the direction of Loma Roberts. There will be a regular intensive course, advanced and pedagogical course, sight reading and music interpretation all with Miss Roberts; composition and improvisation for the dance under Harvey Pollins; voice with Florence Turitz, cello with Sterling Hunkins, and harmony, counterpoint and composition with Mr. Pollins. There will also be classes in violin, flute and clarinet.

## Nicolas Slonimsky to Teach at Summer Session at Colorado College

COLORADO SPRINGS, COLO., June 10.—Nicolas Slonimsky, conductor, musicologist and composer, will be included in the faculty of Colorado College during the coming Summer session as visiting professor. Among his courses will be one in musicology, tracing materials of music from Wagner to the

present day. He will pay especial attention to the music of Latin America. One full scholarship and two part-scholarships will be offered for work in composition under Mr. Slonimsky. Applicants for these must submit their work by June 15, to the chairman of the music department.

## Liebling Pupils Active

Charlotte Symons, soprano, pupil of Estelle Liebling, sang Musetta, Nedda and Marguerite with the San Carlo Opera Company at the Center Theatre during the San Carlo Opera Company's Spring engagement. Elsa Zebrowska sang Isolde with Erno Rapee's orchestra over Station WJZ on May 5. June Forrest, soprano, besides fulfilling radio engagements, was heard in Washington, D. C., and at Radio City Music Hall. Myra Manning, soprano, is appearing with the San Carlo company. Helena Bliss, soprano, has been engaged by the Schuberts for leading roles in Summer opera in Louisville, Ky. Jessica Davis sang Gilda and Violetta with the Hippodrome Opera Company at Mecca Temple and Paul Richards appeared as Silvio with the same organization.

## Mannes School Students Play

Pupils of the Mannes School of Music were heard in a concerto concert on the evening of May 14. Thomas Scherman played the first movement of the Schumann Piano Concerto with Gerald Warburg conducting. Ruth Schaffer followed with Beethoven's C Minor Concerto, also under Mr. Warburg's baton. After the intermission Henry Hutchinson played the Mendelssohn Violin Concerto with Thomas Scherman conducting, and Mary Stretch closed the program with Franck's Symphonic Variations with Mr. Warburg conducting.

## Brooks Pupils Give Recitals

Vocal pupils of Hanna Brooks were heard in recital in the Hubbell Auditorium in Steinway Hall on the evening of May 25. Those taking part included Gemze De Lappe, Julia McGovern, Joyous De Lappe, Ruth Virginia Russell and Esther Bresee. Beatrice Raphael was accompanist.

## Malone Students Appear

Robert Malone, teacher of singing and conductor of the Robert Malone Choral Society, presented his pupils, Irene Russell, soprano; Marshall Qua, tenor; and Clarebelle Barrett, mezzo-soprano, in a recital in the Carnegie Chamber Music Hall on the evening of June 7.

## Members of Peabody Faculty to Teach at Summer School

BALTIMORE, June 10.—Many of the members of the Winter school faculty of the Peabody Conservatory of Music will remain to teach at the Summer school, which will be in session from June 24 to Aug. 3. Frank Gittelson, violinist; Pasquale Tallarico, pianist; and Frank Bibb, voice teacher, are included. A series of Sunday evening recitals will be given during the session, when each one of the artists named will appear as soloist.



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"... created a veritable sensation at his New York debut last night."  
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## Frederick S. Converse Dies at 69

**Composer Passes in Massachusetts Home—Was First American to Have Opera Sung at Metropolitan—Had Been Dean of New England Conservatory and Professor of Music at Harvard**

BOSTON, June 9.—Frederick Shepherd Converse, composer, former dean of the New England Conservatory of Music and at one time professor of music at Harvard, died yesterday at his home in Westwood. He was sixty-nine years old.

Dr. Converse enjoyed the distinction of being the first American composer to have an opera produced at the Metropolitan Opera House. This was 'The Pipe of Desire', which was given there March 18, 1910, with Louise Homer, Riccardo Martin, Clarence Whitehill and Herbert Witherspoon in the cast. The work had already been sung in Boston in 1906. It won for the composer the David Bispham Medal given by the American Opera Society of Boston in 1926.

### Studied at Home and Abroad

Dr. Converse was born in Newton, Mass., Jan. 5, 1871, and was graduated from Harvard in 1893, with highest honors. While there, he studied music with J. K. Paine and after graduation continued his studies with Carl Baerman and George W. Chadwick. For a few months he was associated in business with his father, but abandoned commercial life to go to the Royal Academy of Music in Munich, where he studied with Joseph Rheinberger from 1896 to 1898. His Symphony in D was played at his graduation there. He returned to America and taught harmony for a year at the New England Conservatory, and in 1900 became instructor in harmony at Harvard. In 1904 he became assistant professor.

In 1907, feeling that his professorial duties did not leave him sufficient opportunity for original work, he resigned in order to give his full time to composition. In 1921, however, he returned to the conservatory as head of the theory department and subsequently was made dean. He resigned in 1938.

Among his musical activities, he was first vice-president of the Boston Opera Company, which functioned from 1909 until 1914, and a member of the national committee in charge of music in training camps, 1918-1919. He was elected to the American Academy of Arts and Letters in 1936.

Aside from music, he was a man of broad culture and many interests that included polo playing, violin making, bird hunting, dairy and chicken farming.

He is survived by his wife, the former Emma C. Tudor of Brookline, and five daughters, Mrs. Junius Spencer Morgan, Mrs. Samuel Peabody, Mrs. George McCook, Mrs. Paul Cabot and Mrs. Sumner Roberts.

### Composed in Many Forms

Dr. Converse's compositions covered practically every musical form. Besides 'The Pipe of Desire', already referred to, his opera 'The Sacrifice' was sung in Boston. It was produced by the Boston Opera Company on March 3, 1911, with Alice Nielsen, Florencio Constantino and Ramon Blanchart in the main roles. A dramatic narrative, 'Hagar in the Desert', was written for Mme. Schumann-Heink and was sung by her in Hamburg in 1908. 'Sinbad the Sailor' was produced in 1917. Another operatic work, 'The Immigrants', was unperformed. He also wrote incidental music for Mackay's 'Jeanne d'Arc', and 'Sanctuary'.

He composed five symphonies and several tone poems, of which 'Flivver Ten-Million' was played by the New York Philharmonic-Symphony in the Lewisohn Stadium in 1927 under the baton of van Hoogstraten. A cantata, 'The Peace Pipe' achieved popularity. He also wrote



Frederick Shepherd Converse

chamber music for various combinations of instruments, songs and piano pieces. Among his last works were a piano sonata and a rhapsody for clarinet and orchestra, the latter performed for the first time on Jan. 14 last by the Indianapolis Symphony under Fabien Sevitzky.

### List of Compositions

A complete list of Dr. Converse's compositions, as published in the International Cyclopedia of Music and Musicians, follows:

For the Theatre—*The Pipe of Desire*, Opus 21, opera in one act; *The Sacrifice*, opera in three acts; *The Immigrants*, opera (1914); *Sinbad the Sailor*, opera (1917); *Scarcecrow Sketches*, film music; *Puritan Passions*, incidental music to Mackay's *Jeanne d'Arc*.

For Orchestra—*Ormsd*, tone poem (1912); *Symphony in C Minor*, No. 1 (1920); *Symphony in E Major*, No. 2 (1921); *Symphony in F Major*, No. 3 (1936); *Flivver Ten Million*, fantasia (1927); *California*, Festival Scenes (1928); *Elegiac Poem*, (1926); *Ave atque Vale*, tone poem (1916); *American Sketches*, symphonic suite (1933); *Symphony in D Minor*, Concert Overture; *Youth* (1897); *Euphrosyne*, concert overture; *The Mystic Trumpeter*, fantasy after poem by Walt Whitman; *Festival March*, Opus 8; *Endymion's Narrative*, romance; *Festival of Pan*, romance; *Symphonic Poem*, Rhapsody for clarinet and orchestra (1939).

For Chorus—*The Peace Pipe*, cantata (1914); *The Flight of the Eagle*, cantata (1930); *The Answer of the Stars*, cantata (1920); *Psalm, I Will Praise Thee, O Lord* (1929); *Laudate Dominum*, Opus 22; *Job*, oratorio, Opus 24; *Serenade*, Opus 25.

Chamber Music—Sonata for cello and piano (1912); *Trio* (1931); *String Quartet E Minor*, No. 3; *Sonata for violin and piano*, Quartet, Opus 3; *Quartet*, Opus 17; *Hagar in the Desert*, dramatic narrative; *Concerto for violin with piano*, Opus 13.

For Piano—*Suite*, Opus 2; *Waltzes*, Opus 4; *Waltzer Poetici*, Opus 5; *Sonata in A Minor* (1938), and many other pieces.

Also many songs, including *Three Love Songs*, Opus 15; *Two Songs*, Opus 16; *Adieu*, *Silent Noon*, Opus 20.

### Countess Olga Albani

TUCSON, ARIZ., June 5.—Countess Olga Albani, radio and concert singer and wife of Cook County Commissioner H. Wallace Caldwell, died on June 3. She had been suffering from arthritis for five years and was brought to Tucson by her husband a year ago after her enforced retirement. She appeared in the leading role of Romberg's 'The New Moon' in New York, sang with companies in Chicago, and was heard often on the air. She was thirty-six years old. She is survived by her husband, by a son, Guardo, by her first husband, Count Arturo Albani, from whom she was divorced in 1935, and by her parents.

### Anne Gilbreth Cross

PROVIDENCE, May 20.—Mrs. Anne Gilbreth Cross died at her home here on May 16. She was eighty years old. For a half century she had been a leader in musical circles and until recently she had continued her successful career as pianist and teacher. As a young woman she studied in Weimar with Liszt. She later appeared with the Boston Symphony under Georg

Henschel. In 1911 she organized a music school settlement which was discontinued when war broke out. She is survived by her husband, a son, Lieutenant Commander John Gilbreth Cross, and a daughter, Mrs. Caroline Cross Hasty.

A. R. C.

### Riccardo Dellera

Riccardo Dellera, assistant conductor and coach at the Metropolitan Opera House, died in hospital in New York on May 25, following an illness of four months. He was fifty-seven years old. A native of Alba, Italy, he studied at the Milan Conservatory and before coming to America had worked with Arturo Toscanini at La Scala.

### Charles N. Lanphere

POTSDAM, N. Y., May 25.—Charles N. Lanphere, head of the piano department of the State Normal School, died on May 23 following a cerebral hemorrhage. He was seventy-one years old. He had been a member of the faculty since 1931, and had also headed the piano departments at the University of Maine and at the Northwestern Conservatory of Music at Minneapolis.

### Mrs. Carl Fischer

ENGLEWOOD, N. J., June 1.—Elizabeth Paddock Getty Fischer, widow of Carl Fischer, who founded the music-publishing house bearing his name, died in hospital here on May 29, in her eightieth year. Mrs. Fischer was born in Yonkers and married Mr. Fischer in 1911. He died in 1923. Their son, Walter S. Fischer, is now head of the firm.

### Saul Elman

Saul Elman, father of the violinist, Mischa Elman, died in a hospital in New York on May 26, after an illness of two weeks. He was seventy-six years old. He was a native of southern Russia and a capable violinist. It was from him that his son received his first musical instruction. Besides Mischa, the deceased is survived by his wife and three daughters, Eliza, Esther and Minna Elman.

### Laura M. Elliott

Mrs. Laura M. Elliott, teacher of singing, for a number of years connected with the Neighborhood Playhouse and also with the Music School Settlement, died suddenly at her home in New York following a heart attack on June 8. A native of Ohio, she went to Europe at an early age to study music and was at one time a pupil of Jean de Reszke in Paris. She became associated with the Henry Street Settlement in 1910, and from 1914 to 1928 headed the voice department of the Music School Settlement. She had also been connected with the Bryn Mawr Summer School, the Leighton Rollins School at Easthampton, L. I., and the Neighborhood Playhouse School of the Theatre.

### Mrs. Ignazio Pascarella

Mrs. Teresa Pascarella, widow of Ignazio Pascarella, and mother of Enzo, Carlo and Cesare Pascarella, members of the Pascarella Trio, died at her home, 3442 Cannon Place, Riverdale, in the Bronx, on June 6. Mrs. Pascarella was sixty-eight years old. Surviving, besides the three sons mentioned, are another son Gabriel, two daughters, Anna and Cecilia, of the Bronx, and also two sisters in Naples, Italy. Mrs. Pascarella came to New York with her children in 1921, after the death of her husband, who was violinist and professor at the Royal Conservatory in Naples.

### Minneapolis Public Library Receives Music Fund

MINNEAPOLIS, June 10.—The Minneapolis Public Library's Music Department recently received a \$5,000 endowment fund to purchase music and books about music in memory of Emil Oberhoffer, founder and conductor of the Minneapolis Symphony from 1903 to 1922. The gift was made by Mrs. Emil Oberhoffer.

## TO SEEK \$400,000 FOR MUSICIANS FUND

**Mrs. Astor, at Fair Luncheon, Announces New Campaign to Aid Needy Performers**

Announcement was made on May 22 at a luncheon of the Musicians Emergency Fund in the Women's Advisory Building at the World's Fair of a \$400,000 drive for funds to care for 4,000 needy musicians in this country. Mrs. Vincent Astor, acting president of the fund, made the announcement in an address to sixty guests.

Committees will be formed and workers enlisted in the drive during the Summer, Mrs. Astor said, adding that "the sum indicated, the largest for which the fund has asked since it was organized in 1931, was rendered imperatively necessary because of the number and urgency of the cases on the roster of the organization."

Mrs. Astor reminded her listeners that there had been no organized drive for funds on the part of the group since its \$400,000 drive in 1931.

Mrs. Yolanda Mero-Irion, executive director of the fund, spoke of the increasing difficulty, owing to world conditions, in obtaining contributions.

Edward Johnson, general manager of the Metropolitan Opera Association, declared: "America is now on the verge of a great artistic renaissance. We are going to be shut off from the rest of the world and we must develop ourselves. We are at the moment when our idiom is to be found and we want that idiom to be the true expression of ourselves."

Among the guests were Lucrezia Bori, Mrs. J. Philip Benard, Mrs. David B. Dearborn, Mrs. William H. Schmidt, Mrs. Albert Stoessel, Mrs. William H. Osborn, Mrs. E. Gerry Chadwick, Alma Clayburgh, Mrs. Charles S. Guggenheimer, Mrs. Moriz Rosenthal, Mrs. Raymond Gram Swing and Mrs. Ernest Schelling.

## MUSIC EDUCATION LEAGUE CONTEST WINNERS HEARD

**Gold Medals Are Awarded to Young Musicians at Joint-Concert in Center Theatre**

Gold Medal Winners in the recent contests of the Music Education League were presented in a joint concert on June 9 in the Center Theatre.

In the sub-junior piano class, Marie E. Lee, New York, was first; Gloria Irving, New York, second, and Norton I. Satz, Yonkers, third. Winner in the sub-elementary piano class was Alexander Einhorn, New York.

Other winners were: Elementary piano class, grade B, Elaine Allen, New York, first; Alene Kleinberg, the Bronx, second; Margaret Hagedorn, Flushing, third. Junior piano class, Helen Glotzer, Brooklyn, first; Joyce Rypinski, Laurelton, second; Lucille Schatsberg, Laurelton, third. Intermediate piano class, grade B, was won by Martha Levine, the Bronx.

The two gold medals awarded in the classes for vocal solos were won by Hazen Jacobson, a boy soloist at St. Paul's Episcopal Church, Brooklyn, and Pari Ather, a student in Girls' Commercial High School, Brooklyn.

From May 15 to June 15, all orchestral organizations in Italy were concerned with celebrating the centenary of the death of Paganini.

## To Hold Summer Classes



H. Maurice-Jacquet Visiting at the Dudley Olcott Estate at Sands Point, L. I.

H. Maurice-Jacquet, conductor, composer and vocal coach, will spend the Summer in Port Washington, from where he will commute to New York to conduct Summer classes, starting June 15 and ending in September.

Pupils of Mr. Maurice-Jacquet who have been active recently include: Jessica Drag-onette, who completed several concert tours this Winter and is now engaged for the Ford Summer Hour; Winifred Heidt, who won a Metropolitan Opera Fellowship on April 2 and has appeared as guest artist with the Toronto Promenade Symphony and on several radio programs; Norma Terriss, who was heard in 'Show Boat' with Paul Robeson in Los Angeles; Helen Carol, who has given several recitals and was heard at the First International Credit Congress in Toronto; Emily Mickunas, who has been soloist on several concerts, including one by the Pennsylvania Phil-harmonic.

Also Helen Hartman, who is teaching in Harrisburg, Pa., and is planning to produce 'Carmen' in July; Charlotte Hamilton, who has been heard as soloist for women's clubs and colleges this season; Frances Cleveland, who concluded her season with a concert at the Pickwick Arms in Greenwich, Conn.; and Tonia Tasanen, who has sung several benefit concerts and operatic excerpts at the Barbizon Plaza this Spring.

## INSTRUMENTS GIVEN TO PUBLIC LIBRARY

### Museum of Modern Art Gives Indian Instruments Used in Mexican Concert Series

The Indian instruments employed in the program of Mexican music at the Museum of Modern Art were presented by the museum to the music department of the New York Public Library after the final performance of the series.

Copies of archeological instruments were made with funds obtained through a grant from the Rockefeller Foundation. This grant also made possible the collection and arrangement of the music on the Mexican program which has been presented as part of the exhibition, "Twenty Centuries of Mexican Art."

To the modern orchestra, assembled for this program, were added a variety of Mexican instruments: huehuetles and teponaxtles, which are Indian drums; other percussion instruments like wooden and bone rasps, water drums, raspadors, deerhoofs, gourds of all shapes and sizes, and dried butterfly cocoons.

## Florentine Festival Thronged

(Continued from page 5)

the Pergola Theatre, constituting the second operatic production of the season. Vittorio Gui, the conductor, outdid himself in the taste, style, vivacity, grace, and feeling which went into the performance of this Mozartean masterpiece. He had first-rate collaborators in the sopranos, Lina Pagliughi and Mafalda Favero, the basso Pasero, the baritone Stabile, and in all the other singers in major to minor roles. Even Aldo Calvo's scenery and Guido Salvini's mise-en-scène shared in the perfect success of an unforgettable performance.

Between these two productions and a gorgeous revival of Puccini's 'Turan-dot', expertly conducted by Ettore Panizza and sung by Gina Cigna and Teodoro Mazaroff in the principal roles, "Maggio" devotees also heard two choral-orchestral concerts led by Vit-

torio Gui. At the first Bach's 'Actus Tragicus', Kodaly's 'Psalmus Hungaricus', Verdi's 'Stabat Mater'—one of the 'Four Sacred Pieces' composed in 1898—were performed with the assistance of the Municipal Chorus of Budapest, V. Karvaly, conductor. The program of the second concert consisted of Haydn's 'Creation'. The performance was splendid and the Florentine Chorus, directed by Andrea Morosini, covered itself with glory.

In a more intimate setting but arousing particular cultural and artistic enthusiasm was the concert held in the Palazzo Strozzi, recently restored to active life. The program was devoted to Medician music from the fifteenth to the seventeenth century and served to emphasize the qualities of the young conductor, Luigi Colonna, a group of soloists and the above-mentioned chorus. All were heartily applauded.

## OPERA CLUB ELECTS

### Baroness von Klenner Re-elected President of National Group

Baroness Katharine E. von Klenner, president of the National Opera Club of America for twenty-seven years, was re-elected on May 27 at the club's annual meeting at the Waldorf-Astoria.

Other officers elected are: Mrs. Henry Willis Phelps, Mrs. Susan Hawley Davis, Mrs. Henry McDowell, Mrs. Nathan Loth and Mrs. E. A. Grenz-bach, vice-presidents; Mrs. Herman Kreuder, recording secretary; Mrs. Amelia Berndt Warfield, corresponding secretary; Mrs. L. Leonard, assistant corresponding secretary; Mme. Lena P. Kreuder, historian, and Mrs. William F. Muller, treasurer. New members of the board of directors are Mrs. Frederick J. Dole, Mrs. Edmund Burdick and Miss Lillian D. Rock.

## Falla in America

(Continued from page 8)

a text in Catalan, showing that he is embracing still another phase of the many-sided cultural elements that go to make up the Spanish nation.

The main subject of the work is the legend of the lost continent of Atlantis, where stood the Garden of Hesperides, and over which the waves of the ocean rushed when Hercules broke open the Straits of Gibraltar, inundating even the highest mountains to which the Titans climbed in a vain attempt to save themselves. But in place of this lost continent of Atlantis, the poet summons up a vision of a New World across the seas, which Columbus, with the support of Isabel of Castile, sets boldly forth to discover.

It seems fitting that Falla should be completing on American soil a work that is a sort of apotheosis of the discovery of the New World in which the composer at last finds himself for the first time. And it would also be appropriate if the completed 'Atlantida' were given its first performance in this hemisphere. On this point it is not possible to say anything definite at present, beyond the fact that efforts are being made to secure the premiere of the work for New York.

According to the latest word received from him, Falla intended to return to Spain in June, after conducting a final series of concerts in South America. But now that he has crossed the ocean once, he may be persuaded to do so again. Meanwhile, his music is always with us, shining luminously in a world growing ever darker.

## PADEREWSKI FUND GETS BIRTHDAY DONATIONS

### Polish Relief Organization Reports Greeting Units Coming in by Hundreds

Colonel William J. Donovan, president of the Paderewski Fund for Polish Relief, on June 1 announced that 315 gift units had been received, each representing \$80 collected for the fund, accompanied by a special word of greeting to Ignace Jan Paderewski for his eightieth birthday, which will take place on Nov. 6. A special mail box has been set up at the Fund headquarters at 37 East Thirty-sixth Street, and when each \$80 is received, a card is forwarded to Mr. Paderewski in Switzerland.

To Mrs. Vernon Kellogg, honorary chairman of the fund, came a letter from Paderewski's sister Antoinette recently which said: "The loss and martyrdom of our country has plunged him into an unspeakable sorrow." She also reported that the aging pianist was in poor health.

## CELEBRATE ANNIVERSARY

### Dr. and Mrs. Walter Damrosch Mark Fiftieth Year of Marriage

Dr. Walter Damrosch, conductor and composer, and Mrs. Damrosch celebrated the fiftieth anniversary of their marriage on May 17 at a reception at their home. The party was given also to introduce to society Mr. and Mrs. Damrosch's granddaughter, Margot Damrosch, daughter of Mr. and Mrs. Thomas K. Finletter.

Mr. and Mrs. Damrosch were married on May 17, 1890, in Washington. Mrs. Damrosch is the former Margaret Blaine, daughter of the late James G. Blaine, Secretary of State under Presidents Garfield and Arthur.

### Two Elected to Town Hall Board

Philip D. Reed, chairman of the board of the General Electric Company, and Floyd B. Odum, president of the Atlas Corporation, were recently elected to the board of trustees of the Town Hall, George V. Denny, Jr., president. Three new administrative officers were elected by the board: Chester D. Snell, vice-president; William Steinhoff, former business manager of Town Hall, controller; and Iva Nichols, who has been assistant to Mr. Denny since 1931, secretary.

## Returns to Alma Mater



Bruno of Hollywood  
Hazel Hayes

HAYS, KAN., June 10.—Hazel Hayes, dramatic soprano, returned on May 8 to give a concert at the Fort Hays Kansas State College, where she was formerly a student. Miss Hayes was presented as the featured attraction of the twenty-second annual May Festival by the Hays Community Music Festival Association. She appeared in the Sheridan Coliseum, with Leo Taubman as her accompanist.

Her program included the 'Dich, teure Halle' from Wagner's 'Tannhäuser' and the 'Ocean! Thou Mighty Monster' from Weber's 'Oberon'; Lieder by Brahms, Strauss and Joseph Marx, and works by Debussy, Godard, Glière, Mrs. H. H. A. Beach, Charles Willeby and Marshall Kernochan. She was called on for many encores. Mr. Taubman played Lecuona's 'Cordoba' and three Chopin waltzes.

## METROPOLITAN TO OPEN SEASON IN DECEMBER

### Opera Will Be Given During Sixteen Week Period—Series Announced

The Metropolitan Opera season for 1940-41 will open on Dec. 2, and will be sixteen weeks long. Regular subscription performances are to be held, as usual, on Monday, Wednesday, Thursday and Friday nights and Saturday afternoons, and there will again be a popular-priced series on fourteen Saturday evenings. The regular seat prices for season subscribers are unchanged.

Subscription prices have not yet been announced for the seats which, according to the association's reconstruction plans, are to replace the grand tier boxes. Parterre boxes will be disposed of on a subscription basis. Their former owners, the stockholders of the Metropolitan Opera and Real Estate Company, will have first choice in the subscription, followed by last season's subscribers to the grand tier boxes.

The Metropolitan's regular season was reduced from twenty-four to sixteen weeks in 1932-33, and to fourteen weeks in 1933-34. Two weeks were added in 1937-38.

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# New WPA Advisory Committee Confers



Members of the New National Advisory Committee Confer in New York with the Washington Director and State Music Project Supervisors. At the Conference Were (Standing, Left to Right): Theodore Mahn, Jr., Harry C. Whittemore, Reginald Bonnin, Frederick Roche, William Haddon, Augustus D. Zanzig, Horace Johnson, Edwin Hughes, Edwin Franko Goldman, Dr. Earl Vincent Moore, Eric De Lamarier, Rudolph Ganz, Paul C. Felton, Lawrence Morris, Dr. Thaddeus Rich, Dr. John J. Becker, George Foster, Edward Hinkelman (Seated): Eric Clarke, Dorothy R. Fredenhagen, Col. Brehon T. Somervell, Agnes S. Cronin, Mary C. Tinney and Arthur Judson

**R**ESOLUTIONS approving the continuance and extension of the WPA Music Projects as contributing to increased employment in musical enterprises and as having a definite and important function in the development of the cultural life of the United States, were adopted on May 15 by the recently appointed National Advisory Committee of the Music Program of the Work Projects Administration.

The meeting was held in New York for conferences with WPA administrative officials, the national director of the Music Program, and state Music Project supervisors. It followed a preliminary session in Washington in April. Expenses of the committee members incurred by these meetings are met with funds granted by the Carnegie Corporation.

The resolutions, offered by Arthur Judson, executive secretary of the New

York Philharmonic-Symphony Society, follow:

"The National Advisory Committee for the Music Program, WPA, has devoted its meetings for three days to an examination of the Project, its operation as demonstrated by reports from supervisors from all sections, and to a consideration of the cultural value of this program, as distinct from its relief features.

"The examination of the Project by the committee has convinced its members that the program has a very definite and important function in the development of the cultural life of the United States. The committee further believes that this program, while offering relief to needy musicians, is giving added impetus to the musical activities now supported by local communities from their own funds. It will result not only in a fuller musical program in these communities, but in an increased employment of all connected with musical enterprises.

"The committee, therefore, approves unanimously of the continuance and extension of the Music Project."

## MUSIC EVENTS PLANNED BY PHILADELPHIA FORUM

**Orchestras, Instrumentalists and Singers to Appear—Opera Group to Give 'Eugene Onegin'**

PHILADELPHIA, June 10.—The Philadelphia Forum, William K. Huff, executive director, will present several notable musical events in its 1940-41 season. Appearances are scheduled by Dorothy Maynor, Zino Francescatti, Lawrence Tibbett, José Iturbi, Jascha Heifetz, the Chicago Symphony conducted by Frederick Stock, and the Boston Symphony under Serge Koussevitzky.

The Philadelphia Opera Company is listed for a special performance of Tchaikovsky's 'Eugene Onegin' in English, with Sylvan Levin conducting. An all-Philadelphia evening will engage Paul Nordoff, composer-pianist and recent Pulitzer Prize winner; Iso Briselli, violinist, and Joseph Battista, pianist. Walter Damrosch is scheduled for a lecture-recital on "The Truth about Wagner's 'Tristan and Isolde'." Announced also is a performance of Rossini's 'Barber of Seville' with Hilde Reggiani, Armand Tokatyan, John Gurney, Carlos Ramirez, and others. Dance ensembles booked include Argentinita and her Spanish Ensemble. Other events include the first Philadelphia recital by Alec Templeton. W. E. S.

## Trenton Aeolian Choir Heard

TRENTON, N. J., June 10.—The Aeolian Choir, Robert Crawford, baritone, soloist and conductor, presented its Spring concert in the Small Auditorium of the Memorial Building on May 15. The Choir, consisting of sixty voices, was organized in 1929 and has been directed by Mr. Crawford since 1935. Earlier the choir was heard in a performance of Brahms's 'Requiem', assisted by the Trenton Symphony.

## Rho Chapter of Delta Omicron Sponsors Concert

ROCHESTER, N. Y., June 10.—The Rho chapter of the national musical sorority, Delta Omicron, presented a group of its members in Kilbourn Hall on the evening of May 7. Those taking part were Eugenia Plewinski, piano; Bonnie Joan Tramp, 'cello; Helen Louise Riedy, soprano; Marianne Hawke, violin; Barbara Krancher, 'cello; Elizabeth Calloway, Mary Summerson, Janet Neale, and Constance Main, piano.

## Lado Club Gives Musicale and Tea

The Lado Club, the Ladies Auxiliary of the Doctor's Orchestra, gave a musicale and tea at the Hotel Beekman on the afternoon of May 22. Freda Gronowetter, Canadian 'cellist; Helena Mara, soprano of the Dresden Opera, and Robert Goldsand, Viennese pianist, were presented on the program.

Members of the National Advisory Committee are Eric Clarke, American Association of Colleges, New York; Eric De Lamarier, composer, conductor and critic, New York; Dr. Peter Dykema, Professor of Music Education, Teachers' College, Columbia University; Rudolph Ganz, conductor, concert artist, and educator, Chicago; Edwin Franko Goldman, band director, New York; Wallace Goodrich, conductor, composer and educator, Boston; Howard Hanson, composer, conductor, and educator, Rochester; Edwin Hughes, educator, editor, and former president of the Music Teachers' National Association, New York; Leonard Lieblich, editor, *Musical Courier*, New York; Dr. Harold Spivacke, Chief, Music Division, Library of Congress, Washington, D. C.; Augustus D. Zanzig, field representative, American Recreation Association, Boston; and Mr. Judson.

## NEW ORLEANS HEARS TWO CHORAL NOVELTIES

**Tulane University Glee Club Sings Klein's 'Congo' and Robinson's 'Ballad for Americans'**

NEW ORLEANS, June 10.—The Tulane University Glee Club on May 10 presented for the first time anywhere Maynard Klein's setting of Vachel Lindsay's poem, 'The Congo', and also Earl Robinson's 'Ballad for Americans' for the first time in the South. Mr. Klein's setting is scored for mixed chorus, trumpets, trombones, saxophones, tuba, organ, two pianos and percussion, and is remarkably effective.

The Philharmonic Society closed its regular series with three concerts by the Philadelphia Orchestra, which also served as the attraction for the fourth concert of the Society's Extra Orchestral Series. At this last, Jacques Abram, pianist, was the soloist. He made a fine impression.

The New Orleans Civic Symphony, Ole Windingstad, conductor, has engaged Richard Bonelli, Erica Morini and the duo pianists, Luboshutz and Nemenoff, as soloists for next season. Because of increase in membership the Philharmonic Society has had to engage the larger hall of the Municipal Auditorium, seating 5,000, for next season. H. B. L.

## SAN CARLO OPERA ENDS N. Y. SEASON

**Thirteen Operas Presented in Extended Engagement at Center Theatre**

At the conclusion of its originally announced engagement of eleven nights and two matinees at the Center Theatre in New York, the San Carlo Opera Company added eight more performances, dividing these between two subsequent weeks, with the representations confined to Thursday, Friday, Saturday and Sunday nights.

Two additional works, Rossini's 'Barber of Seville' and Puccini's 'Tosca', were put on, the other evenings being devoted to repetitions, with some changes of cast. Though broadly farcical, the performance of 'The Barber' was one well sung, with Lucille Meusel, Franco Perulli and Ivan Petroff achieving their airs with more than ordinary finish and with Harold Kravitt, Charlotte Bruno and Stefan Kozsakevich rounding out the cast acceptably.

Bianca Saroya was a personable Tosca in the Puccini opera on June 2. Moreover, she sang the part with warmth and sympathy. The Cavaradossi of Sydney Rayner also was vocally effective and the Scarpia of Mario Valle had the merit of sound routine. The veteran Natale Cervi was the Sacristan. Others engaged were Stefan Kosakevich, Francesco Curci, Fausto Bozza, Myra Manning and Louis de Cesare.

In the course of the engagement thirteen different operas were presented, including two in double bills. Three performances were given of Bizet's 'Carmen'; two each of Verdi's 'Rigoletto', 'Aida', 'Traviata' and 'Trovatore', Puccini's 'Madama Butterfly', Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci', and one each of Puccini's 'La Bohème' and 'Tosca', Wagner's 'Lohengrin', Gounod's 'Faust', Rossini's 'Barber of Seville' and Flotow's 'Martha', the last of these in English. 'Vienna Ballet' was presented as a coda to 'Martha'. Carlo Peroni conducted every performance.

## Hindemith and Kirkpatrick to Teach at Yale

NEW HAVEN, June 10.—Paul Hindemith, German composer now visiting the United States, and Ralph Kirkpatrick, harpsichordist, will be visiting members of the faculty next year at the Yale University School of Music. Mr. Hindemith has been awarded the Howland Memorial Prize, established in 1915 and awarded to a citizen of any country for distinctive achievement in literature, the arts or government. He will give two advanced courses in the Theory of Music. Mr. Kirkpatrick will give courses in Seventeenth and Eighteenth Century music and will also instruct in harpsichord playing.

## Berkshire School of Dancing Established at Lenox, Mass.

LENEX, MASS., June 10.—The Berkshire School of Dancing has recently been established at Lenox, Mass., near the Berkshire Music Center by Josephine Petts, director of physical education at Bryn Mawr College. The first Summer session will be held from July 8 to Aug. 18.

The director of music will be Hans Schumann, pianist, who will lecture on the music to be given at the festival.



